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Volume 7. No. 3
June 1992
ISSN 0269-9761

Dear Readers
So what's new this month? As this is the first of our summer issues, there's an air of warmer weather and sunnier days about the patterns. Among the cool colours and short sleeves look out for an imaginative crochet trim – daisies, worked separately and set into open spaces left in the knitting.

We have a special offer for you too, the new Jac-Card yarn holder which has been produced by Jacpacs to enable knitters to try out double jacquard patterns before rushing into buying a colour changer.

Silver Reed knitters will find we've made a change in their favourite feature. Liz Norton will now be writing a double ration for them but it will be divided into "Simply Silver" for punchcard machines and the new "Silver Scene" devoted to the electronic machines. This will enable her to cover the field more precisely so I'm sure you'll approve.

Sheila

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NEWS LINE

YARNS

Amberyarn have now launched a comprehensive mail order service for their entire range of yarns, books and accessories. On the 15th, 16th and 17th of May they are opening the trade warehouse to the public. On sale will be the entire range of branded yarns accessories and books, together with Bramwell, Forsell, Denys Brunton, BK yarns, Hague linkers, Brother, and Toyota knitting machines plus hundreds of mill ends, job lots and clearance yarns, many at trade price or even less.

Amberyarn is a real working mill, you will have the opportunity to see how the yarn is produced in a demonstration of twisting, spinning and winding.

If you are unable to obtain any Amber product in your area or would like tickets for the "open day" contact them on 0274 596875 or write to Amberyarn, Dock Mills, Dockfield Terrace, Shipley, West Yorkshire.

Nina Miklin has introduced some new colours to the very popular **Bellini** yarn. Bellini is soft to the touch, versatile and easy to wear, it is a blend of 45% Alpaca, 38% Pure Wool, 10% Kid Mohair with 7% man made fibre to give it extra strength and durability. As with all Nina Miklin yarns it is easy to use, suitable for all standard gauge machines including Passap/Pfaff and Singer.

The February issue of *MKM* featured a 40 stitch repeat man's Jacquard jumper with **Bellini** as the main colour and **Roma** as the contrast colour.

The March issue of *MKM* includes two new designs using Bellini. A hood collar jacket and a shawl collar jacket, both these designs have been very popular.

To obtain the complete set of Nina Miklin's shade cards which includes the new Bellini yarn and knitting tips for her yarns send a large SAE with £3.60 to Nina Miklin, P.O. Box 1720, London W9 1TT.

Narvik have introduced **Young Touch** a 100% mercerised cotton in eight plain shades and two complementary "splash" colours for the summer. It comes in 50g balls and retails at £1.95 a ball. As some of the smaller garments only take two balls, for £3.90 you have an economical garment which is also machine washable. The launch is supported by 15 leaflets.

Brockwell Yarns are introducing some new and exciting colours to their wonderful range of yarns. To reflect the change in knitting habits they have also changed their name from Brockwell Wools to Brockwell Yarns. Although they have only been trading for the last ten years, they continue the tradition of using a water powered mill which started in the 1800s.

In the early years they manufactured and supplied both hand and machine knitting yarns in natural fibres, principally wool and mohair. Since then the demand for cotton has grown and after a trial range, they now produce more cotton than wool and have even added fancy cottons to the range.

They have recently opened a new spinning department initially producing Aran and chunky yarns in both ecru and naturally coloured British wools, such as Black Welsh, Suffolk and Wensleydale. Dyed shades will be available both in Aran weight of yarn and finer machine knitting yarns from 4-ply to DK weight.

Yarns from **Brockwell** can be "made to measure." The individual qualities such as botany, lambswool and the different types of cotton are dyed and stocked in single strands ready to be twisted together to order. This means the yarn produced can be any ply from two to eight and also be a mix of qualities and even colours if the customer wishes.

The lambswool yarns are oiled and require washing after knitting to remove the spinning oil and to develop a full soft handle. Botany yarns and cotton yarns are dry spun and waxed on cone.

Sansolaine – first wash for Wool is a liquid surface treatment which is manufactured by their associated business "Protech" for use by the Scottish and Midlands knitwear Industry. It is also available in small quantities for washing home produced garments in lambswool, Shetland or cashmere and comes with a product information leaflet "Care of Knitted Fabrics".

For an extensive range of shade cards in various qualities and covering over 300 colours send £1.50 to cover cost and postage (refundable with first order for two cones or more) to: Brockwell Yarns, Stansfield Mill, Triangle, Sowerby Bridge, West Yorkshire HX6 3LZ. Tel: 0422 834343.

ABBREVIATIONS

alt = *alternate(ly)*
beg = *beginning*
ch = *chain*
cm = *centimetres*
cont = *continue(ing)*
dc = *double crochet*
dec = *decrease(ing)*
foll = *following*
g = *grams*
HP = *holding position*
in = *inch(es)*
inc = *increase(ing)*
K = *knit*
mm = *millimetres*
MT = *main tension*
MT−1, MT−2, MT−3 = *one, two, three full sizes tighter than main tension*
MT+1, MT+2, MT+3 = *one, two, three full sizes looser than main tension*
MY = *main yarn*
N(s) = *needle(s)*
NWP = *non working position*
P = *purl*
patt = *pattern*
RC = *row counter*
rem = *remain(ing)*
rep = *repeat*
ss = *stitch size*
st(s) = *stitch(es)*
st st = *stocking stitch*
tog = *together*
UWP = *upper working position*
WP = *working position*
WY = *waste yarn*

Fax us on 0628 777335

★ New products, colours and prices

★ A special event or a change of address

★ If it's news, we want to know

★ Send details, pictures or samples to the address on page 3

DIARY

Susanna Lewis – Workshop Lecture Tour 1992.
Wednesday 3rd to Friday 5th June – Harlow College, Essex. Three-day workshop (bring your machine) on **Designing with Gores** (holding position) for Japanese knitting machines. Contact: Harlow College 0279 441288.
Saturday 6th June – Harlow College, Essex. Slide lecture on **Hand Decorating Techniques** for Japanese knitting machines. Contact: Harlow College 0279 441288.
Tuesday 9th to Thursday 11th June – Bromley Adult Education College, Kent. Three-day workshop (bring your machine) on **Permanent Pleats** for Japanese knitting machines. Contact: Barbara Garratt 081-462 9184.
Saturday 13th June – Knitmates, Crawley, West Sussex. Slide lecture on **Tubular, Half Tubular and Two-at-a-time** for Pfaff/Passap knitting machines. Contact: Wendy Clark 0293 544222.
Sunday 14th to Monday 15th June – Knitmates, Crawley, West Sussex. Two-day workshop (bring your machine) on **Designing with Fisherman's Rib** for Pfaff/Passap knitting machines. Contact: Wendy Clark 0293 544222.
Thursday 18th and Friday 19th June – Bradford, West Yorks. Two one-day lectures/demonstrations on **Designing with Gores** and **Lace and Lace-like Fabrics** for all knitting machines. Contact: Mavis Walker 0276 711124.
Sunday 21st June – Metropolitan, Nantwich, Cheshire. Slide lecture on **Highly Textured Fabrics** for all knitting machines. Contact: Carol Hocknell 0270 628414.
Monday 22nd to Wednesday 24th June – Metropolitan, Nantwich, Cheshire. Three-day workshop on **Rib Jacquard** for Japanese knitting machines. Contact: Carol Hocknell 0270 628414.
Saturday 27th June in Surrey, Berks or Hants (to be decided). One-day lecture/demonstration on **Rib Jacquard** for Japanese knitting machines. Contact: Mavis Walker 0276 71124.
Sunday 28th June – Knitting and Crochet Guild, London. One-day lecture/demonstration on **Lace and Lace-like Fabrics** for Japanese knitting machines. Contact: Katie Ordonez 071-354 5006.

MACHINES & ACCESSORIES

PDB Engineering have produced another of their aids to machine knitting. This time it is a set of templates for "cut and sew" necklines. Six templates in all, they range from "Children's 2 – 4" size up to "Adult Large", Made from thick card, the shape is not rounded but angled, the templates can be used for round necks, then by extending the side lines, they can be used for V-necks. At first sight the children's sizes look rather small but they are designed to shape, not only the front neck, but also a few centimetres at the back. We tried one on a child's jumper, chest size 66cm (26ins.), using the template for children 5 – 8, and this worked out very well. Instructions are given for several neckbands, but everyone has their own pet neckband. For anyone who does a lot of "cut and sew" these templates would prove most useful. They cost £4.95 plus 40p p&p per set, payable by cheque, postal order or credit card, from P.D.B. Engineering Ltd., 51/53 Robert Street, Northampton NN1 2NQ. Tel: 0604 35937.

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by Carol Hocknell – £15.95

4) Suit-able Sophistication – With the aid of easy to follow patterns, our aim is quite simple – any enthusiastic knitter can complete a stunning suit for any occasion.
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For further information phone:-
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NEWS LINE

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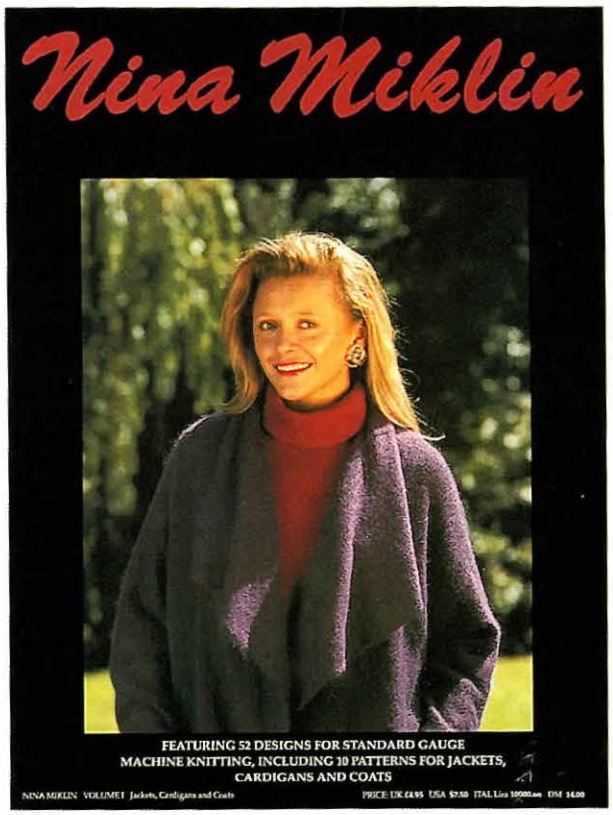
BOOKS & PATTERNS

The latest collection of hand knitting designs from Rowan is **Canary Rock.** Volcanic landscape, brilliant sun, clear blue skies and sandy beaches are the inspiration for the designs from Kaffe Fassett, Annabel Fox, Kim Hargreaves, Jamie and Jessi Seaton and Sasha Kagan among others. There are 28 summer designs using Rowan's wide range of natural fibre yarns including the new Nice Cotton, Handknit DK Cotton, Wool and Cotton, Cotton and Fine Cotton Chenille, in a palette of rich, jewel, muted and pastel shades. Each design has detailed instructions and is graded according to ability from the easy-knit Sand Sweater to Louisa Harding's Le Castelle, for the more experienced. Rowan Knitting Book 11 costs £4.95 from Rowan stockists and book shops.



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Charity Knitting Competition

The Stroke Association is appealing to all knitters to enter their **knitting competition.** The competition is aimed at hand knitters, with prizes to include a variety of hand knitting accessories and yarns plus a modern, easy to use knitting machine for the most outstanding entry. However, machine knitters need not be deterred from contributing to this worthwhile cause as, after they have been exhibited and judged, all garments entered will be sold to raise funds for the Association. The closing date for the competition is 1st September 1992, so there is plenty of time to plan your garment and early entries are welcome. For full details, please write to Maria Henry, The Appeals Department, using the full address given below.

Stroke is the third biggest killer in the UK. Every year, some 100,000 people in England and Wales suffer a stroke for the first time – one third die within two to three weeks whilst around half the survivors remain permanently disabled. Strokes can even occur in unborn babies and small children. Your financial support is most welcome and The Stroke Association have produced a catalogue of useful items which are now available by mail order. Knitters will find lots of fun ideas in the "Knitted Toys Book" by Jean Greenhowe (priced at £8.99, with over 50 lovable toys to knit); there is also a battery operated "Fuzz Remover" (price £5.99) which is the perfect gadget to remove bobbles and fuzz from tired knitwear and there are plenty of other items with general appeal including toys, cards, tea towels, gift sets and so on.

For your copy of the latest gift catalogue, please write to Helen Johnstone, Appeals Department, The Stroke Association, CHSA House, Whitecross Street, London EC1Y 8JJ. Telephone 071-490 7999.

The Robert Glew Group have produced the **Robin "Bambino" look** a range of clothes with co-ordinating yarns for a complete outfit. The garments are available from Robin stockists, to fit children from 6 months to 2½ years with 41 to 66cm chest. The DK yarn is available in colours to match the clothes and is supported by six leaflets each with two hand-knit designs.

GOLD ST★R AWARD

This month we turn to Yeovil in Somerset to hand out the bouquets, or rather our Gold St★r award.

You will remember that this is a commendation given to a shop or dealer on behalf of a reader who has written to tell us of service above and beyond the call of duty. We have been delighted but not surprised to find so many deserving cases all round the country and now we take a look at **"The Wool Shop"** of Middle Street, Yeovil.

Mrs P. Satterley is the reader who wrote to us some time ago to say how wonderful the people at this shop are. Mrs Satterley is unfortunately disabled by illness but she is also an avid knitter with Brother chunky and Silver Reed fine gauge machines. She recently added a ribber and finds that if she has a problem, thanks to her illness, she gets flustered. However, she just has to pick up the phone and a friendly voice at The Wool Shop is always there to help.

If Trudi, the friendly voice, cannot make out what Mrs Satterley is trying to say, the owner of the shop, Mr Farquarson allows her to leave early in order to pop in and sort the problem out on her way home. Mrs Satterley says, "I love doing lace and my Silver Reed has been playing up but – one phone call – and up comes Trudi. Their kindness is out of this world and I do hope they win your Gold St★r award. They deserve it."

Well they have indeed won it Mrs Satterley and we hope that you will continue to enjoy your knitting, with their help, in spite of your poor health.

CLUBS & COURSES

Lewes Tertiary College is holding two courses starting in September: **City & Guilds 790 Machine Knitting Course.** This two year course is to be held on Wednesday mornings from 9.30am to 12.30pm, starting 23rd of September. Tutor: **Linda Black Creative Machine Knitting Design.** This is a ten-week course to introduce students to the elements of designing their own machine knitted garments. Starting 23rd September, 1.30pm to 3.30pm. Tutor: **Linda Black.**

For further information contact: Nicki Whitehead, Lewes Tertiary College, Riverside Centre, Railway Lane, Lewes, East Sussex BN7 2AQ. Tel: 0273 483447.

The **Chorley Machine Knitting Club** are holding their meetings on the second Tuesday of every month, 7.30pm to 9.30pm at the Astley Village Community Centre, Nr Chorley. Contact Lesley Jones on 0772 315164.

The **Ivel Machine Knitters Club** hold their meetings on the second Thursday of every month from 7.30pm to 9.30pm at The Labour Hall, Biggleswade, Beds. Further details from Glynis Henville on 0462 701317.

Loraine McClean and **Angela Gordon** are holding two one-week courses in Bournemouth and weekend workshops in Wimborne. Loraine is the design tutor on their City and Guilds courses (Hand and Machine knitting) and will be showing knitters how to create their own designs. Angela will then be showing the knitters how to convert their designs into perfectly fitting garments. Computerised design methods will be demonstrated and available for students to use. The aim of the course is to allow knitters to spend one week designing and creating their own original garment.

The course for knitters with any machines will be held on 20th to 24th July and will be followed by one specifically tailored for electronic machine owners on 27th to 31st July. The cost is £45 per week, this does not include accommodation which should be organised separately. Further details from Adult Education Centre, tel: 0202 557131.

Weekend workshops at Walford Mill, Wimborne.
27th/28th June, Knit a Suit or Dress.
26th/27th September, Lace Knitting.
Fees £25 per weekend (excluding accommodation). For details contact: The Mill 0202 841400.

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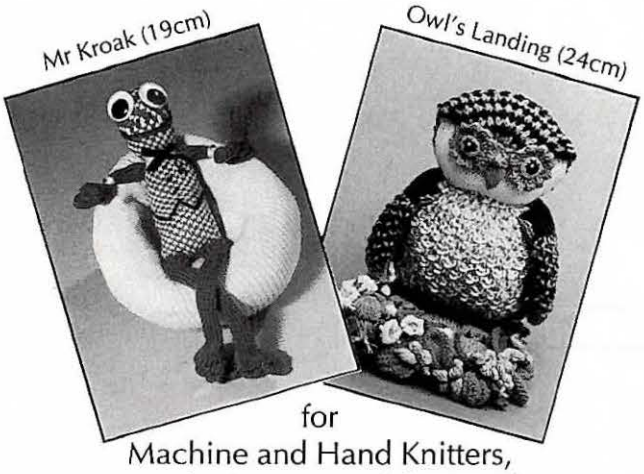

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NS

1

1 TOP WITH WAVES AND ANCHORS

PATTERN RATING

** Fairly easy for knitters with some experience.

MACHINES

This pattern is suitable for standard gauge punchcard machines with or without a ribber.

MATERIALS

Robin New World 4-ply.
5 [6, 6, 7, 7] × 50g balls in White (MC).
1 [1, 1, 2, 2] × 50g balls in Navy (A).
1 [1, 1, 1, 1] × 50g ball in Blue (B).
GARMENT WEIGHT
Finished garment in third size weighs 290g.

The fibre content of this yarn is 75% Acrylic, 25% Wool. For further information about this yarn, please write to Robin Wools Ltd., Robin Mills, Idle, Bradford, West Yorkshire BD10 9TE.

YARN THICKNESS

This yarn is medium weight and knits as four ply.

MEASUREMENTS

To fit bust 82 [87, 92, 97, 102] cm, 32 [34, 36, 38, 40] in.
Actual size 93 [98, 103, 108, 113] cm, 36½ [38½, 40½, 42½, 44½] in.
Length to shoulder 61.5 [63.5, 64.5, 66.5, 67.5] cm, 24 [25, 25½, 26¼, 26½] in.
Sleeve seam 11 cm, 4¼ in.

Instructions are written for the smallest size, larger sizes follow in square brackets. If only one figure is given, it applies to all sizes.

TENSION

31 stitches and 42 rows to 10 cm, 4 in measured over stocking stitch (tension dial setting approximately 6).
31 stitches and 39 rows to 10 cm, 4 in measured over Fair Isle pattern on MT+1 (tension dial setting approximately 7).

For perfect results, please check your tension carefully.

ABBREVIATIONS

See page 4.

KNITTING NOTES

We used knit side of knitting as right side of garment.
Punch cards, as shown, before starting to knit.
Knit two colour Fair Isle rows with first colour given in back feeder 1/A to knit background and second colour given in front feeder 2/B to knit contrast pattern.
FAIR ISLE PATTERN 1
K 4 rows MC/A and 2 rows MC/B. These 6 rows form pattern.
FAIR ISLE PATTERN 3
K 18 rows MC/A and 2 rows MC only (st st). These 20 rows form pattern.

BACK

MACHINES WITH RIBBER
With ribber in position and carriage at right, set machine for 1×1 rib. Push 73 [77, 81, 85, 89] Ns at left and right of centre 0 to WP. 146 [154, 162, 170, 178] Ns. * Push corresponding Ns on ribber to WP. Arrange Ns for 1×1 rib. Using A, cast on and K 3 tubular rows. Carriage is at right. Set carriage for 1×1 rib knitting. Set RC at 000. Using MT−5/MT−5, K 1 row. Using B, K 2 rows. Using MC, K 17 rows. Transfer sts for st st *.
MACHINES WITHOUT RIBBER
Push 73 [76, 81, 85, 88] Ns at left and 73 [76, 80, 85, 88] Ns at right of centre 0 to WP. 146 [152, 161, 170, 176] Ns. * Push every 3rd N back to NWP. Using MT and WY, cast on and K a few rows ending with carriage at left. Set RC at 000. Using MT−2 and MC, K 15 rows. Using B, K 2 rows. Using A, K 5 rows. Using B, K 2 rows. Using MC, K 15 rows. Push Ns from NWP to WP and make a hem by placing loops of first row worked in MC evenly along the row. Unravel WY when work is completed *.
2nd AND 5th SIZES
Inc 1 st at each end.
3rd SIZE
Inc 1 st at right edge.
ALL SIZES
146 [154, 162, 170, 178] sts.
ALL MACHINES
Insert punchcard 1 and lock on first row. Take carriage across twice without knitting. Set RC at 000. Using MT+1, release card and cont in Fair Isle patt 1. K 42 rows. Remove card. Insert punchcard 2 and lock on first row. Cont in st st and A, K 2 rows. Release card and cont in Fair Isle with MC in feeder 1/A and B in feeder 2/B, K 4 rows. Remove card. Cont in st st and A, K 2 rows **. Set RC at 000. Using MT and MC, K 96 [100, 100, 106, 106] rows. Work measures 40 [41, 41, 42, 42] cm, 15¾ [16¼, 16¼, 16½, 16½] in.
SHAPE ARMHOLES
Cast off 3 [4, 5, 6, 7] sts at beg of next 2 rows and 1 [2, 3, 4, 5] sts at beg of foll 2 rows. Dec 1 st at each end of next and every foll alt row until 134 [136, 140, 142, 146] sts rem. K 77 [79, 83, 85, 89] rows.
SHAPE NECK
Using a length of MC, cast off centre 38 sts. Push 48 [49, 51, 52, 54] Ns at left to HP and cont on rem sts for first side. K 1 row. Cast off 4 sts at beg of next and foll 2 alt rows. K 2 rows. Cast off rem 36 [37, 39, 40, 42] sts. With carriage at left, push rem Ns from HP to UWP. Finish to correspond with first side, reversing shapings.

FRONT

Work as for back to **. Push 114 [118, 122, 126, 130] Ns at left to HP. Using WY, K a few rows over rem 32 [36, 40, 44, 48] Ns and release from machine. Push next 23 Ns from HP to UWP. Using WY, K a few rows and release from machine. Take carriage to left. Push 32 [36, 40, 44, 48] Ns at left from HP to UWP. Using WY, K a few rows and release from machine. Push next 23 Ns from HP to UWP. Using WY, K a few rows and release from machine. Take carriage to right. Push rem 36 Ns from HP to UWP.
CENTRE PANEL
Inc 1 st at each end. 38 sts. Set RC at 000. Using MT and MC, K 158 [166, 170, 180, 184] rows.

SHAPE NECK
Using a length of MC, cast off centre 20 sts. Push 9 Ns at left to HP and cont on rem sts for first side. K 1 row. Cast off 4 sts at beg of next row, K 1 row. Cast off rem 5 sts. With carriage at left, push rem Ns from HP to UWP. Finish to correspond with first side, reversing shapings.
RIGHT SIDE PANEL
Push 32 [36, 40, 44, 48] Ns to WP. With carriage at right and P side facing, replace sts at right edge (below WY) on to Ns. Inc 1 st at left edge. 33 [37, 41, 45, 49] sts. Set RC at 000. Using MT and MC, K 96 [100, 100, 106, 106] rows.
SHAPE ARMHOLE
Cast off 3 [4, 5, 6, 7] sts at beg of next row, K 1 row. Cast off 1 [2, 3, 4, 5] sts at beg of next row, K 1 row. Dec 1 st at beg of next and every foll row until 27 [28, 30, 31, 33] sts rem. K 85 [87, 91, 93, 97] rows. Cast off.
LEFT SIDE PANEL
Work as for right side panel, reversing shapings by reading left for right and right for left.
RIGHT SIDE FAIR ISLE PANEL
Push 12 Ns at left and 11 Ns at right of centre 0 to WP. 23 Ns. * With carriage at right and P side facing, replace rem 23 sts at right (below WY) on to Ns. Inc 1 st at each end. 25 sts. Insert punchcard 3 and lock on first row. Take carriage across twice without knitting. Set RC at 000. Using MT+1, release card and cont in Fair Isle patt 3. K 151 [159, 163, 171, 175] rows.
SHAPE NECK
Cast off 5 sts at beg of next row, K 1 row. Dec 1 st at beg of next and every foll alt row until 11 sts rem. K 4 rows. Cast off *.
LEFT SIDE FAIR ISLE PANEL.
Push 12 Ns at left and 11 Ns at right of centre 0 to WP. 23 Ns. Work as for right side Fair Isle panel from * to * reading left for right.

SLEEVES

MACHINES WITH RIBBER
With ribber in position and carriage at right, set machine for 1×1 rib. Push 56 [59, 62, 65, 68] Ns at left and right of centre 0 to WP. 112 [118, 124, 130, 136] Ns. Work as for back from * to *.
MACHINES WITHOUT RIBBER
Push 55 [58, 61, 64, 67] Ns at left and right of centre 0 to WP. 110 [116, 122, 128, 134] Ns. Work as for back from * to *. Inc 1 st at each end. 112 [118, 124, 130, 136] sts.
ALL MACHINES
Insert punchcard 1 and lock on first row. Take carriage across twice without knitting. Set RC at 000. Using MT+1, release card and cont in Fair Isle patt 1. K 2 rows. Shape sides by inc 1 st at each end of next and foll 3rd row. Remove card. Cont in st st and MC. Using MT, cont to inc on every 3rd row from previous inc until there are 130 [136, 142, 148, 154] sts. K 3 rows. RC shows 30 and work measures 11 cm, 4¼ in.

10▶

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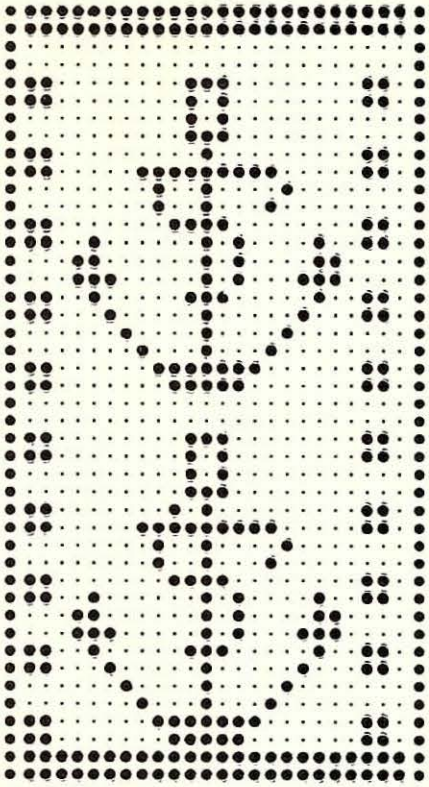
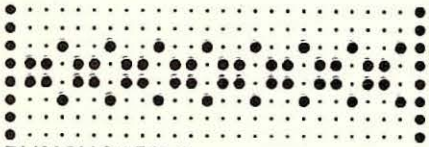
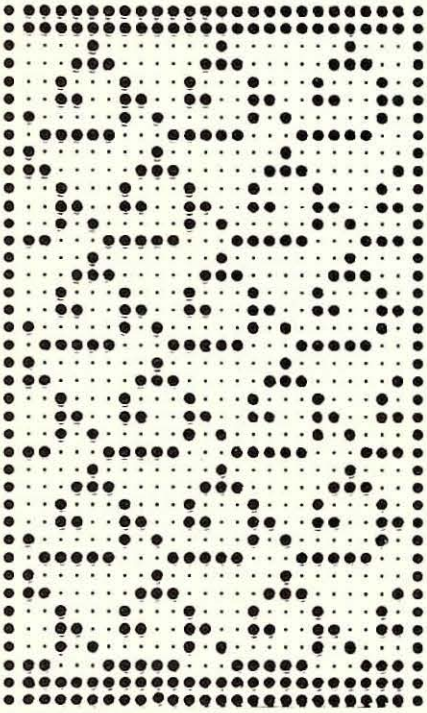


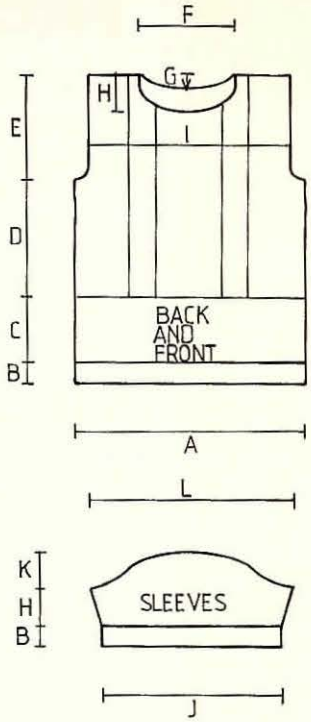
PUNCHCARD 3



PUNCHCARD 2



PUNCHCARD 1



A = 47 [49.5, 52, 54.5, 57] CM

B = 4 CM

C = 13 CM

D = 23 [24, 24, 25, 25] CM

E = 21.5 [22.5, 23.5, 24.5, 25.5] CM

F = 20 CM

G = 2 CM

H = 7 CM

I = 43 [43.5, 45, 45.5, 47] CM

J = 36 [38, 40, 41.5, 43.5] CM

K = 7 [7.5, 8, 8.5, 9] CM

L = 41.5 [43.5, 45.5, 47.5, 49.5] CM

SHAPE TOP

Cast off 3 [4, 5, 6, 7] sts at beg of next 2 rows, 3 sts at beg of next 24 [26, 28, 30, 32] rows, 7 [7, 6, 6, 5] sts at beg of next 2 rows and 8 [7, 7, 6, 6] sts at beg of next 2 rows. Cast off rem 22 sts.

NECKBAND

Join front panels, matching neck shapings. Join right shoulder seam.

MACHINES WITH RIBBER

With ribber in position and carriage at right, set machine for 1×1 rib. Using A, cast on 160 sts in 1×1 rib. K 3 tubular rows. Carriage is at right. Set carriage for 1×1 rib knitting. Set RC at 000. Using MT−5/MT−5, K 1 row. Using B, K 2 rows. Using MC, K 13 rows. Transfer sts for st st. K 1 row.

MACHINES WITHOUT RIBBER

Push 161 Ns to WP. Push every 3rd N back to NWP. Using MT and WY, cast on and K a few rows ending with carriage at left. Set RC at 000. Using MT−1 and MC, K 7 rows. Using MT−2, K 5 rows. Using B, K 2 rows. Using A, K 5 rows. Using B, K 2 rows. Using MC, K 5 rows. Using MT−1, K 7 rows. Push Ns from NWP to WP and make a hem by placing loops of first row worked in MC evenly along the row. Unravel WY when work is completed. Dec 1 st. 160 sts. K 1 row.

ALL MACHINES

With P side facing, pick up 70 sts around back neck and 90 sts around front neck and place on to Ns. Using MT+4, K 1 row. Cast off.

PRESSING

With wrong side facing, pin out all pieces to measurements given. Press carefully following instructions on cone band.

MAKING UP

Join left shoulder and neckband seam. Set in sleeves. Join side and sleeve seams.

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DEAR ANNE...

Don't keep your ideas, suggestions, experiences, criticism or praise to yourself. Share your thoughts with other readers by writing to Anne at Machine Knitting Monthly, 3 Bridge Avenue, Maidenhead, Berkshire SL6 1RR.

Dear Anne,
A few months ago I bought a secondhand Singer 2310 machine with an electric motor. The machine is attached to the table with two clamps and the motor is joined to the machine with pegs at each end.

When using the motor, I noticed that there was a lot of vibration, so I made certain the clamps were tight before I started. In spite of this, one day the machine and the motor slid off the table and badly bruised my leg. Since then I have fixed the motor to the table with two clamps.

Other knitters with this machine might like to take the precaution of buying a couple of clamps so that the same thing cannot happen to them.

Yours sincerely,
J. Woolford
Milton Keynes, Bucks

Thank you for the warning. I'm sure that all knitters, not just those with this particular machine, should check frequently that their machine and its accessories are fixed firmly to the table as some nasty accidents can occur.

Dear Anne,
I decided to put pen to paper and let you know of a few problems some of us have in trying to become machine knitters. Having spent most of my life working on industrial sewing machines, hand knitting and doing crochet, I figured a knitting machine would be no problem. I was right (big head).

Four years ago I bought a secondhand Toyota 858 and after ten minutes instruction, I was quite happy. I did however, have a shaky start with casting on, but I read the instruction book, back to front and upside down until I had a good idea of what I was doing, resulting in two 4-ply cardigans for my eldest two grand-daughters. Great, no problems. That was week one. However, I had hardly got started before I got the first complaint.

Problem No. 1: My husband and son started to complain they could not hear the TV.

Solution: Give up knitting for the moment.

Problem No. 2: Ill health meant no knitting for three years.

Question: Can I knit in the conservatory? It's quite big.

Problem No. 3: Hubby's a cage and aviary bird breeder just like Caroline Holtby. He breeds budgies and my conservatory was full of birds.

Solution: Head 'em up and move 'em out, just like "Rawhide". By the by, Caroline, you have taken my idea, I was also going to knit budgie sweaters.

Problem No. 4: I got my conservatory back, but what a waste of time – too cold in the morning and by lunch, boiling hot.

Problem No. 5: The neighbours, wanting to know what I am doing. "How do you know what to do?" and so on.

Problem No. 6: Hubby's retired through ill health. He has lots of "budgie" pals popping in for cups of tea and chats. One fiend, so sorry, friend, visited him when I was trying to knit. I had just got to the tricky bit when in walked this friend with the usual enquiries "What's this bit for? Why is that there? Don't you want your wool on the table? I'll lift it up for you. You have dropped it on the floor." What with the heat, the fiddly bit and then him, I was ready to blow my top.

Solution: Stop knitting yet again but I never gave up, I went and got a secondhand Bond.

Problem No. 7: Still nowhere to knit and I am getting very frustrated.

Solution: Our son, Mark, informs us that he will be buying his own house. I got a bit upset, but soon found a silver lining. When he moves, one good sized bedroom will be free.

Problem No. 8: Four rooms to paper for Mark. Made it, they're done.

Problem No. 9: When Mark moved out, hubby decided we should paper our house (screams of anguish). Two rooms done, three to go. Still haven't done any knitting.

Problem No. 10: One week to go to school holidays. Guess who baby sits for my full-time working daughter? That's right, Mum of course. No knitting for six weeks.

Problem No. 11: The week they go back I usually start a Christmas job for 13 weeks, with money short that's how I got my machines. So, roll on January 1992, then I may be able to do some knitting.

Problem No. 12: I must go and hang out my son's washing as he hasn't got a machine yet, I still do it for him.

There will not be a problem No. 13 on the grounds of superstition as number 13 is supposed to be unlucky, so

"Excuse my writing, I'm not too bright,
With pen and paper I always fight
I love to knit and I like to sew
and all I want is to go, go, go.
The problems start the minute I try.
So excuse me a moment while I cry, cry, cry."

Yours sincerely,
Mrs Ivy Treherne
Burton-on-Trent, Staffs

Dear Anne,
This may not be an original idea but I thought it might be worth a mention.

When knitting single motifs, if the designated space on my machine (Brother 891) doesn't correspond with the position I have in mind, I use the KC setting instead of the usual SM one.

I set the punchcard on lock and proceed as usual, select a group of needles to be used as the motif and push all others back to WP (needles must be pushed back on every row). This way also eliminates the need for the single motif cams. Motif edges do have to be bound with the main yarn in the usual way as work progresses.

Yours sincerely,
Pat Robertson
Boston, Lincs

Dear Anne,
I hate throwing my *MKM* away so I devised a way of condensing the information and patterns. I cut out the index after noting any particular patterns or items specifically meant for my Knitmaster machine or any others of interest. Then I store the magazines in the bottom of the wardrobe as they take up too much space in my knitting room.

This takes time to begin with – lots of lovely sitting around going through the magazines again but, when needed, the index which is stored in a file can be looked up and the right magazine located in a few minutes.

Yours sincerely,
Jean Hoyes
West Bridgford, Nottingham

STAR LETTER

Dear Anne,
May I relate how *MKM* gave me a much needed "kick"?

Increasing disability made me decide to buy a Disabled Person's Scooter. This arrived on Wednesday, February 12th when it was too wet and windy to try it out and frankly, I was too scared. Thursday dawned crisp and sunny, perfect weather for a trial run, but I still chickened out!

There were more urgent things to do; a cardigan to finish, samples to make, wool to sort – you know the kind of thing. Looking at my diary after lunch, I realised it was *MKM* day and they might sell out before someone could get me a copy!

That did it. I dressed, got the scooter out, turned the motor on and off I went. My *MKM* was more important than my fears. Back home safely, I made a cuppa and sat for a good hour revelling in my favourite magazine.

I have a tip to pass on to other readers. I buy those packets of small reels of thread which are often only 50p or £1 a pack. The colour range is amazing and there is generally enough for the hems and sewing on the buttons of one garment on each reel.

I feel you are all friends, so thank you for a lovely magazine.

Yours sincerely,
Joyce Hardman
Portsmouth, Hants

Thank you Joyce for a lovely letter. It made our day to know that MKM can help with more than just knitting advice. By now you'll be out and about all the time on your scooter but, just in case the second Thursday of the month should dawn wet and windy again, I have chosen yours as this month's Star Letter. This means you win a free subscription to MKM as well as £5 so the postman will be braving the weather for you in the coming year.

Dear Anne,
How I wish I'd seen Shirley Cowling's article (Nov. '91) on "Choosing the first machine" eight years ago! I had asked similar questions and was advised to try Jones+Brother with the result that I bought a KA881 with ribber and eventually we made some lovely garments together. So when my cousin rang to ask "which machine?", I said I'd had good results and so on. A month later she rang to say she'd bought a Knitmaster!
Yours sincerely,
Mrs V. J. Hams
Huntingdon, Cambs

Dear Anne,
Some years ago I learnt this neckband method which I find invaluable. It gives a neat neckline which looks hand stitched and is ideal for children as it has lots of stretch. It can also be used for V necks and cardigans with a little adaptation.
NO SEW NECKLINE
1) Knit front and back of garment and join one shoulder.
2) Cut neckline or use existing.
3) Hold up to needles to estimate number of stitches required then deduct two at each end.
4) Knit band: 4 rows waste yarn MT. 1 row nylon cord. Start band: 4 rows MT. 4 rows MT−1. 4 rows MT−2. 4 rows MT−3 (if possible). 1 row MT. 4 rows MT−3. 4 rows MT−2. 4 rows MT−1. 4 rows MT. Adjust tension to your requirements.
5) Push needles into hold position, hang neckline with right side uppermost and over machine (in about ¼ to ½ inch). Push behind latches.
6) Hook up neckband on first row, push behind latches and remove waste and nylon cord. You now have a neat sandwich.
7) Open latches, take a piece of yarn at least four times the length of the neckband, lay behind needle heads and close latches over. Make sure they are all closed or the next bit won't work.
8) Push needles back ALL AT ONCE with a long ruler or similar, until the heads are held by the fabric.
9) Test; the yarn must run freely so move it backwards and forwards.
10) Push needles back by hand; start at shortest end of running yarn and make big stitches. You will have to reach round garment.
11) Pull garment over to hang as normal and push needles into holding position.
12) Latch off. You can do this off the machine if your stitches are long enough.
13) Thread nylon cord through the neckband on a safety pin and give a good tug to close up the stitches and make the curve.
If you hang the garment wrong side out you can do a weaving cast-on without waste yarn and nylon cord, as the chain stitch will be on the right side. You can use contrasting thread to tone with a Fair Isle pattern in this case.
Yours sincerely,
Rosemary Williams
Harmer Hill, Shrewsbury
Thank you, Rosemary, for sharing your neckband with us all and also for such a well-written pattern. It is not always easy to describe a technique, even when it is really easy to do.

Dear Anne,
When knitting, if you suspect needles of being faulty, you can pick them out more easily while the knitting is on the machine.
Put a dab of coloured nail varnish on the end of suspect needles and then it is easy to inspect them when the machine is empty. If they are undamaged remove the polish with nail varnish remover.
Yours sincerely,
Anne Sewter
Stamford, Lincs

Dear Anne,
Driving to a knitting meeting with Bryan our Club President, I happened to mention that I had acquired an old Empisal 100 for knitting thicker yarns and slub cottons. "But," I said, "it jumps all over the place as it is so light!"
Without taking his eyes off the road he said, "What about putting a Velcro spot under the legs, with the sticky side facing down?"
"Great!" I said and went home and tried it. It works like a CHARM!
Since then I have found other uses for it in my knitting room such as to anchor down that very important latch tool and to put in place the little basin on the weighing machine which tends to flop off when I go to weigh a heavy jumper.
Your sincerely,
Mrs S. A. Hodge
Auckland, New Zealand

Dear Anne,
Where to hang the steaming kit for a shadow pleated skirt is always quite a problem. After lots of thought I've come up with this solution and hope it will be helpful to others.
Using an open doorway, screw in a hook at the centre of the door frame and suspend the skirt to the height required. There is plenty of room to work around it in safety and no clothes horse to fall over!
Yours sincerely,
M. Wall
Meriden, Coventry

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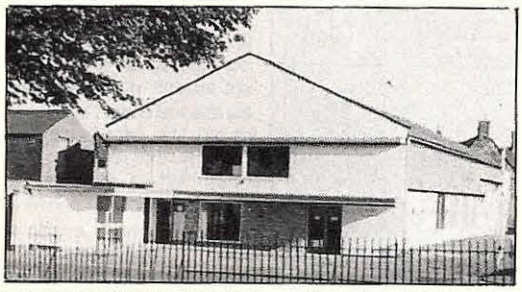

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2 BORDERED SUMMER TOP

PATTERN RATING

** Fairly easy for knitters with some experience.

MACHINES

This pattern is suitable for standard gauge punchcard machines with or without a ribber.

MATERIALS

Yeoman Cannele.
2 [2, 2, 2] × 250g cones in Navy (MC).
A small amount in Prairie (A) and Saffron (B).
Crochet hook.
GARMENT WEIGHT
Finished garment in second size weighs 335g.

The fibre content of this yarn is 100% Cotton. For further information about this yarn, please write to Yeoman Yarns, 36 Churchill Way, Fleckney, Leicestershire LE8 0UD.

YARN THICKNESS

This yarn is medium weight and knits as four ply.

MEASUREMENTS

To fit bust 82 [87, 92, 97] cm, 32 [34, 36, 38] in.
Actual size 95 [99, 104, 107] cm, 37½ [39, 41, 42¼] in.
Length to back neck 51 [53, 54.5, 56.5] cm, 20 [21, 21½, 22¼] in.
Sleeve seam 1 cm, ½ in.

Instructions are written for the smallest size, larger sizes follow in square brackets. If only one figure is given, it applies to all sizes.

TENSION

32 stitches and 42 rows to 10 cm, 4 in measured over stocking stitch (tension dial setting approximately 6).

For perfect results, please check your tension carefully.

ABBREVIATIONS

See page 4.

KNITTING NOTES

We used knit side of knitting as right side of garment.
Punch card, as shown, before starting to knit.
Knit two colour Fair Isle rows with first colour given in back feeder 1/A to knit background and second colour given in front feeder 2/B to knit contrast pattern.
Use a triple transfer tool for raglan shapings.
FAIR ISLE PATTERN
K 2 rows A/B, 2 rows MC only (st st), 12 rows MC/A, 2 rows MC only (st st), 2 rows A/B, 6 rows MC only (st st) and 2 rows A/B. These 28 rows form 1 pattern.

BACK

MACHINES WITH RIBBER
With ribber in position and carriage at right, set machine for 1×1 rib. Push 77 [80, 84, 87] Ns at left and right of centre 0 to WP. 154 [160, 168, 174] Ns. Push corresponding Ns on ribber to WP. Arrange Ns for 1×1 rib. Using MC, cast on and K 3 tubular rows. Carriage is at right. Set carriage for 1×1 rib knitting. Set RC at 000. Using MT−5/MT−5, K 30 rows. Transfer sts for st st.
MACHINES WITHOUT RIBBER
Push 76 [79, 84, 87] Ns at left and 76 [79, 83, 86] Ns at right of centre 0 to WP. 152 [158, 167, 173] Ns. Push every 3rd N back to NWP. Using MT and WY, cast on and K a few rows ending with carriage at left. Set RC at 000. Using MT−2 and MC, K 59 rows. Push Ns from NWP to WP and make a hem by placing loops of first row worked in MC evenly along the row. Unravel WY when work is completed.
1st AND 2nd SIZES
Inc 1 st at each end.
3rd AND 4th SIZES
Inc 1 st at right edge.
ALL SIZES
154 [160, 168, 174] sts.
ALL MACHINES
Insert punchcard and lock on first row. Set RC at 000. Using MT, K 2 rows. Release card and cont in Fair Isle patt. K 28 rows. Remove card. Cont in st st and MC. K 78 [82, 86, 90] rows. RC shows 108 [112, 116, 120] and work measures 31 [32, 33, 34] cm, 12¼ [12½, 13, 13½] in.
SHAPE RAGLAN ARMHOLES
Cast off 2 [3, 5, 6] sts at beg of next 2 rows *. ** Dec 1 st at each end of next and foll alt row. Dec 1 st at each end of next row, K 1 row. Rep from ** 12 times more. 72 [76, 80, 84] sts. Dec 1 st at each end of next and every foll alt row until 54 sts rem.
SHAPE NECK
Using a length of MC, cast off centre 30 sts and push 12 Ns at left to HP. Cont on rem sts for first side. K 1 row. Dec 1 st at raglan edge of next and foll alt row and, *at the same time*, cast off 4 sts at beg of next and foll alt row. Fasten off rem 2 sts. With carriage at left, push rem Ns from HP to UWP. Finish to correspond with first side, reversing shapings.

FRONT

Work as for back to *. ** Dec 1 st at each end of next and foll alt row. Dec 1 st at each end of next row, K 1 row. Rep from ** 11 [12, 12, 12] times more.
1st AND 2nd SIZES
Dec 1 st at each end of next row, K 1 [0] row.
3rd AND 4th SIZES
Dec 1 st at each end of next and foll [2, 4] alt rows.
ALL SIZES
76 [74, 74, 74] sts.
SHAPE NECK
Using a length of MC, cast off centre 18 sts and push 29 [28, 28, 28] Ns at left to HP. Cont on rem sts for first side.
1st SIZE
Dec 1 st at raglan edge of next row.
2nd, 3rd AND 4th SIZES
K 1 row.
ALL SIZES
Dec 1 st at raglan edge of next and every foll alt row and, *at the same time*, cast off 3 sts at beg of next and every foll alt row until 4 sts rem. Cont to dec at raglan edge on every alt row from previous dec until 2 sts rem. Fasten off. With carriage at left, push rem Ns from HP to UWP. Finish to correspond with first side, reversing shapings.

LEFT SLEEVE

Push 62 [65, 69, 72] Ns at left and right of centre 0 to WP. 124 [130, 138, 144] Ns. With carriage at right and using MC, cast on by hand. Insert punchcard and lock on first row. Set RC at 000. Using MT, K 2 rows. Release card and cont in Fair Isle patt. K 2 rows. Remove card. Cont in st st and MC, K 2 rows. RC shows 006.
SHAPE RAGLAN TOP
Cast off 2 [3, 5, 6] sts at beg of next 2 rows. Dec 1 st at each end of next and every foll alt row until 42 sts rem. K 1 row. Cont to dec at left edge on every alt row from previous dec and, *at the same time*, cast off 8 sts at beg of next and foll 3 alt rows. K 1 row. Cast off rem 6 sts.

RIGHT SLEEVE

Work as for left sleeve, reversing shapings by reading left for right and right for left.

NECK BORDER

Join raglan seams, leaving left back raglan open. Push 92 Ns at left and right of centre 0 to WP. 184 Ns. With P side facing, pick up 50 sts around back neck, 38 sts across top of right sleeve, 58 sts around front neck and 38 sts across top of left sleeve and place on to Ns. Insert punchcard and lock on first row. Set RC at 000. Using MT−1 and MC, K 1 row. Release card and cont in Fair Isle patt. K 2 rows. Cont in st st and MC, K 1 row. Using WY, K a few rows and release from machine.

PRESSING

With wrong side facing, pin out all pieces to measurements given. Press carefully following instructions on cone band.

MAKING UP

Join left back raglan, neck border, side and sleeve seams. With wrong side facing and starting at left back raglan seam, use a crochet hook and 2 strands of MC and work a row of single crochet through last row worked in MC on neck border. Remove WY as you go and work 2 sts tog in every alt st. Work a tight row of single crochet around lower edge of sleeves.

Skirt, EMPIRE. Silk scarf, FENWICK.

16▶

2

◀14

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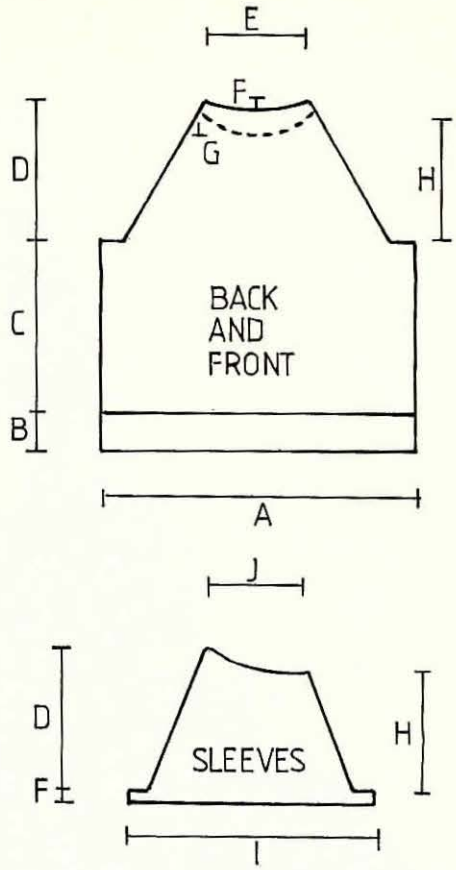

A = 48 [50, 52.5, 54]

B = 5.5 CM

C = 25.5 [26.5, 27. 5, 28.5] CM

D = 21 [22, 22.5, 23.5] CM

E = 15.5 CM

F = 1 CM G = 4 CM

H = 19 [20, 20.5, 21.5] CM

I = 38.5 [40.5, 43, 45] CM

J = 12 CM

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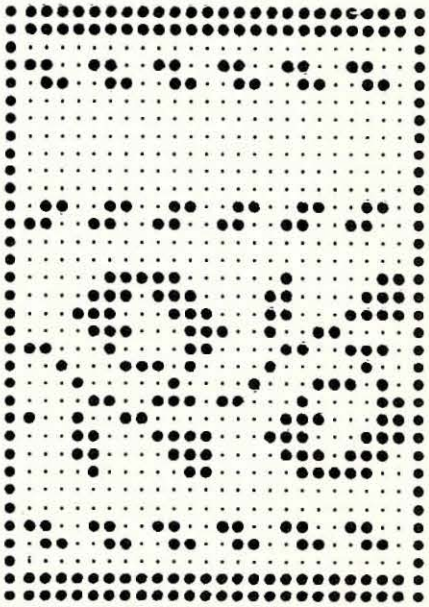

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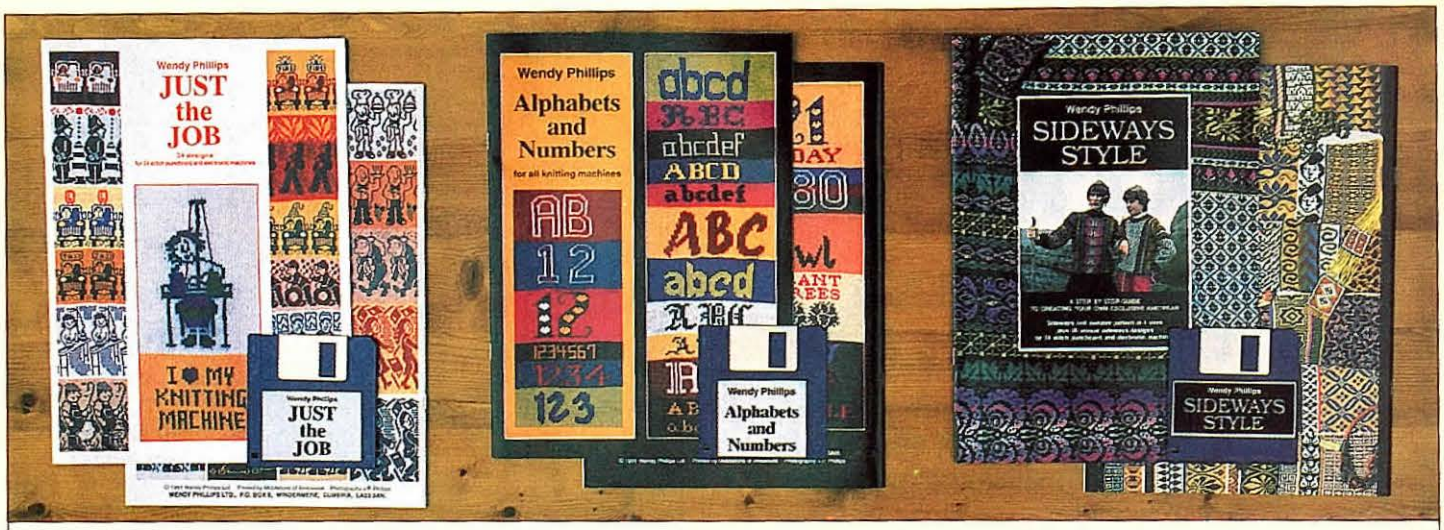

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Just the Job

36 pages with coloured cover showing all 34 designs.
24st. punchcard and electronic graphs.
Book: £3.99 Book + Disc: £13.94

Advertising a trade or business can be very expensive. Wear a sweater with your job knitted in cartoon style as a logo or all-over pattern and potential customers are bound to remember you. Amongst the 34 designs you will find a policeman, fireman, nurse, farmer, mechanic, soldier, chef, photographer, decorator and of course machine knitter.

Alphabets and Numbers

32 pages with coloured cover showing the 13 alphabet and 5 number styles.
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Book: £3.99 Book + Disc: £13.94

With so many styles and sizes to choose from, this book will make personalising your knitwear, and getting your message across, both fun and easy. Whether for sports clubs, schools, charities or favourite rock bands, etc, initials, names and business telephone numbers are all possible. There are several tips on how to obtain good results plus graph and tracing paper.

Sideways Style

32 pages with coloured cover showing all 50 designs plus sweater pattern in 4 sizes.
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'Sideways Style' not only gives you an easy to follow, sideways knitted, round neck sweater pattern in 4 sizes (to fit 34" to 40") but also 50 Fair Isle patterns and pictures with which to decorate your garments. Choose from Indian, Slavonic, Egyptian, Oriental, African, Persian, Scandinavian and Grecian.

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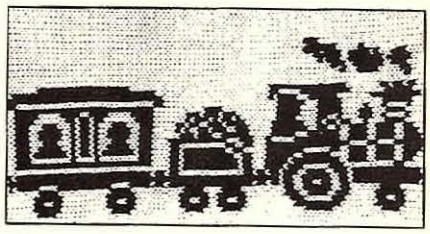

The beauty of sideways knitting means you are not tied to producing rows of identical pictures across a sweater. The sideways knitted train, illustrated above, appears to be 90 stitches wide and has a green engine, blue truck and red carriage. In fact it was knitted using a 24 stitch punchcard with colours being changed in the usual way. Change direction, knit it sideways!

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STITCH PATTERNS
Slip stitch – Part 2

This month, Diane explores some of the many interesting variations of slip stitch, including a variety of multi-colour designs.

Diane Bennett

In the April issue, I explored the use of basic slip stitch designs for knitting fabrics. These designs involve slipping the same needle for between two and four rows. It is also possible to produce deeper, ruched fabrics by slipping for more rows.

The simplest of these fabrics to knit is "teacosy" stitch, knitted from Card 1 (Stitchworld design 30). Owners of punchcard machines should lock the card on one row. For 950/950i machines, use 999 mode and select one row of the design. For 930/940/900/270 machines, enter a design two stitches wide, one row long, with one stitch black and one white. Cast on and knit a few rows. Set to KC and select alternate needles from the design and press both part buttons. Knit six to eight rows, depending on the thickness of the yarn. Cancel the part buttons and knit two or more rows stocking stitch. Repeat for the required length.

The same needles are knitted and slipped throughout, producing a raised ridge. This can be repeated throughout, with only two plain rows to produce a thick fabric which is ideal for a teacosy or cushion cover. Use this also to decorate a plain garment by knitting the stitch on welts and cuffs. For a decorative effect, space the ridges widely on a garment, or place one ridge level with the armhole on body and sleeves to form a yoke effect.

A variety of different designs can be used to knit ruched fabrics of this type. Although these are most commonly used to knit pin tuck fabrics using the ribber in full needle rib, it is also possible to knit single bed fabrics. Try, for example, a single colour fabric knitted from the design for Fig. 3. This slips on the same two needles for 16 rows, producing a deep, sculptured fabric.

Another variation of basic slip stitch uses tuck and slip on alternate rows. Sometimes called slick (slip and tuck), examples are included in the hardback punchcard books as "lace-like" fabric. It is possible to knit this stitch on Brother machines because there are two buttons for slip and tuck stitch. Instead of using both part buttons, one part and one tuck button are pressed.

Fig. 1 shows this fabric knitted from the basic punchcard design used as an example of basic slip stitch in my last article. The combination of tuck and slip produces a more textured fabric in which the design shows more clearly. Only designs suitable for tuck can be used, since it is not possible to tuck two needles together even when tucking alternate rows.

To knit the fabric, choose a tuck design in which the rows are repeated in pairs. Pre-select from right to left and press the right part button and the left tuck button. The design will then be knitted as illustrated, the first row of each pair being the slip row and the second row the tuck row.

When knitting these designs, it is important to start each piece of the garment in the same way. If the design is knitted as described, but with the pre-select row knitted from left to right, the first row will tuck and the second row slip, which looks quite different. Either can be used, but a garment should not combine both types of fabric!

Basic machines use the slip stitch setting as a method of knitting Fair Isle. The two colours are knitted separately, so two movements of the carriage are necessary to knit one complete row of knitting. This is the method of knitting Fair Isle on the older push-button machines and it is also used with the ribber and double bed colour changer for double jacquard.

To knit jacquard, the original design must be modified but basic tuck and slip stitch designs can be used without alteration to knit a wide range of multi-colour fabrics. Fig. 2 shows the same design used for Fig. 1, knitted in multi-colour slip stitch. Cast on and knit a few rows, then pre-select from right to left and press both part buttons. * Change to col. 2. Knit two rows, change to col. 1, knit two rows. Repeat from *. Although the design knits a series of repeating triangles in single-colour tuck and slip, the two colour design is very different!

Experiment with a range of tuck designs. The most suitable are those which tuck on the same needles for two or four rows. Change colour following the sequence of rows in the design. Most basic designs have two rows which are the same, followed by another pair of rows. Arrange the colour changes so that each identical pair of rows is knitted with the same colour. Some designs tuck for four rows on the same needle and the colours then need to be changed every four rows following the sequence of the design.

The range of designs which can be knitted from basic designs using this method is amazing. The designs are colourful but have very short floats – when using tuck designs, floats are never more than one stitch long, making these fabrics ideal for children's garments.

Another group of multi-colour slip stitch fabrics can be designed to form mosaics, as described by

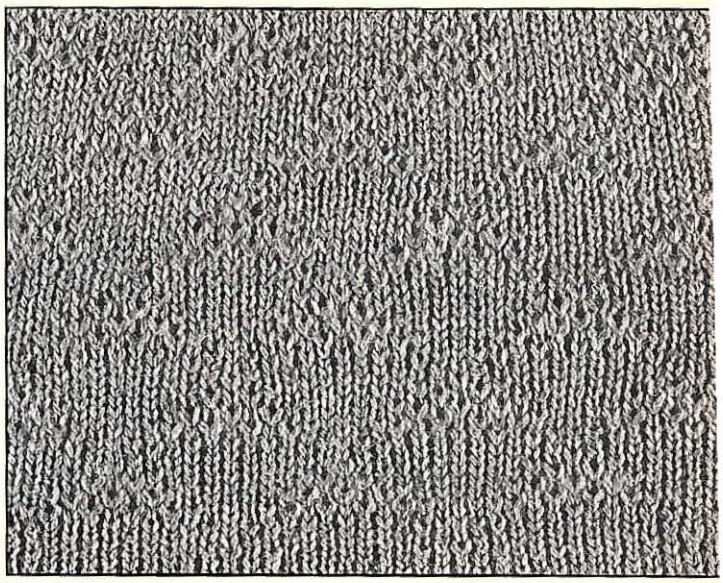


Figure 1

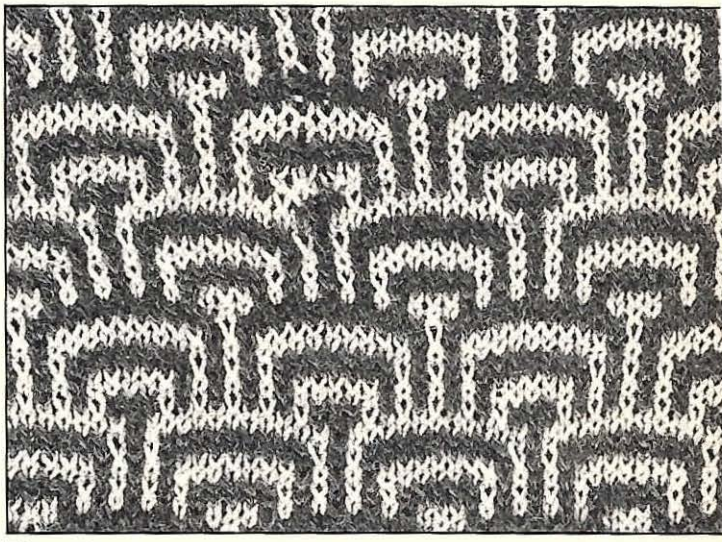
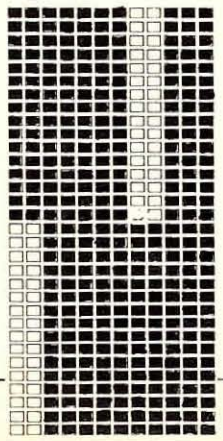


Figure 2

Figure 3



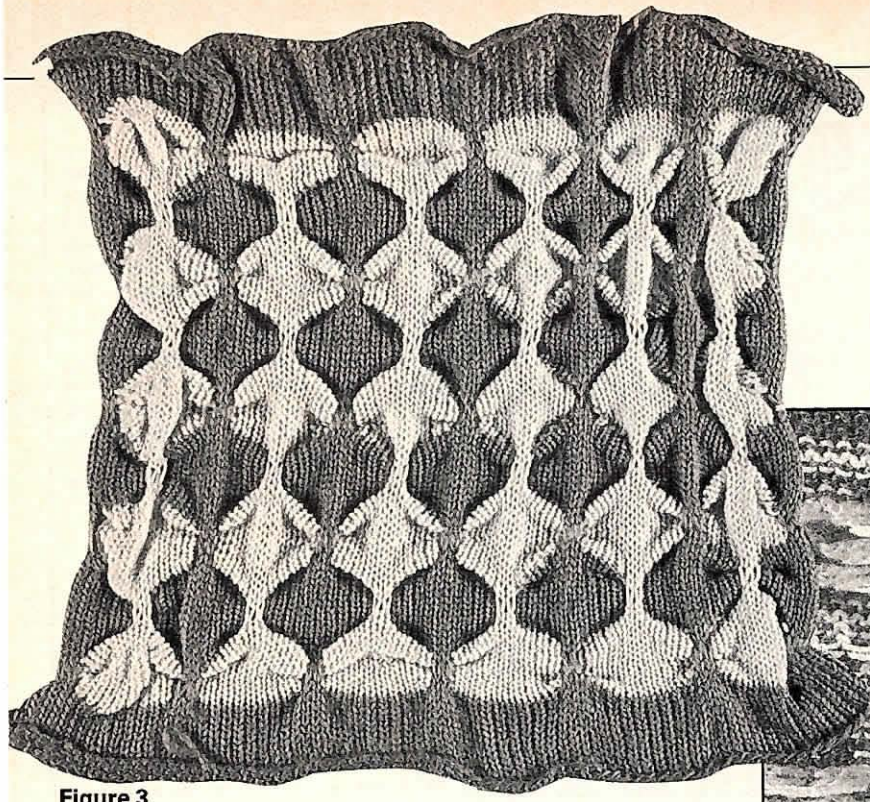


Figure 3

Figure 4

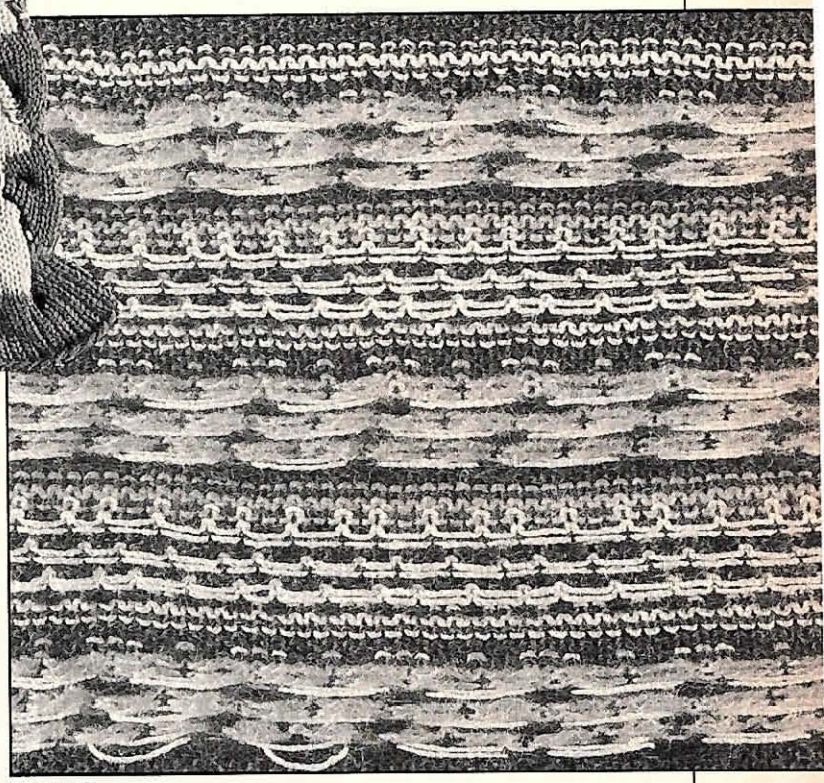


Figure 5

Kathleen Kinder in her "Mosaic Floatless Fair-Isle" books. The design which is to be knitted is graphed and then converted to the design for knitting the mosaic. Like the basic designs, which are mainly of the maze type, it is very difficult to predict from the punchcard or design what will appear on the fabric.

A range of very attractive effects can be achieved using slip stitch and changing colour less frequently. These designs are particularly suitable for knitters who do not own a single bed colour changer. Fig. 3 shows an example which requires colour changes only every 16 rows. It is knitted from the graph shown and slips the same two needles for 16 rows. The position of the pattern then alternates, again slipping two needles for 16 rows. To knit the design, pre-select from right to left and press both part buttons. * Change to col. 2 and knit 16 rows, change to col. 1, knit 16 rows. Repeat from *. Three or four colours can also be used for this design in several different ways. Two possible three colour variations are:

1. 16 rows col. 2, 16 rows col. 3, 16 rows col. 1.
2. 16 rows col. 2, 16 rows col. 1, 16 rows col. 3, 16 rows col. 1.

Slip stitch can also be used to knit three and four colours into the same row of knitting. The principle is similar to double jacquard, with each colour being knitted by one stroke of the carriage. The design needs to be simple and arranged in identical pairs of rows. For a three colour design, each pair of rows will be marked as six rows, two for each colour. A design just 20 rows long will therefore become 60 rows.

To convert a design, use graph paper and mark out blocks of six rows. Keep the same colour sequence throughout, marking in the first two rows any stitches knitted with col. 1, in the second pair of rows those stitches knitted with col. 2 and in the third pair of rows the stitches knitted with col. 3. Punch or draw out the resulting design. Note that one row can be punched for each pair of rows for electronics and punchcard machines with a double length facility. If all three colours are not knitted in every row, the blank rows should be omitted for single bed knitting, but they should be included if the design is to be used for a double bed fabric.

Designs are quite difficult to convert and it is often easier to start with designs for this type of knitting. Stitchworld pattern numbers 386 to 394 are for three and four colour in a row knitting, and for punchcard machines there are examples in the "Skip stitch patterns by KHC" sections of Punchcard Vol. 3, 4 and 5. There are also several examples in the "Harmony Book of Machine Knitting Stitches".

Fig. 4 shows the right side of Stitchworld pattern number 388, which is also in the punchcard book. Fig. 5 shows the reverse side of this fabric, to illustrate the problems of this type of fabric. The three colours are not used throughout this design and areas of stocking stitch alternate with much thicker areas where the three colours are knitted; notice that there are quite long floats. If the three colours are used for the whole fabric, the length of floats and build-up of these on the wrong side of the work can be a problem. Three and four colour knitting is usually more successful using full needle rib and fine yarns with the ribber.

In the next article in this series, Diane will start to explore weaving, which has many uses and variations.

3 SHIRT NECK LACY TOP

PATTERN RATING

** Fairly easy for knitters with some experience.

MACHINES

This pattern is suitable for standard gauge punchcard or electronic machines with lace carriage and with or without a ribber.

MATERIALS

Denys Brunton Delux 4-ply.
1 [1, 1, 1, 1, 1] × 400g cone in Mint (MY).
4 buttons.
GARMENT WEIGHT
Finished garment in second size weighs 220g.

The fibre content of this yarn is 100% Acrylic. For further information about this yarn, please write to Denys Brunton Designer Yarns, Moorland Mills, Law Street, Bradford Road, Cleckheaton, West Yorkshire BD19 3QR.

YARN THICKNESS

This yarn is medium weight and knits as four ply.

MEASUREMENTS

To fit bust 82 [87, 92, 97, 102, 107] cm, 32 [34, 36, 38, 40, 42] in.
Actual size 92 [97, 102, 107, 112, 117] cm, 36½ [38¼, 40¼, 42, 44, 46] in.
Length to shoulder 60 [60, 61, 61, 62, 62] cm, 23¾ [23¾, 24, 24, 24½, 24½] in.
Sleeve seam 15.5 cm, 6 in.

Instructions are written for the smallest size, larger sizes follow in square brackets. If only one figure is given, it applies to all sizes.

TENSION

28 stitches and 37 rows to 10 cm, 4 in measured over stocking stitch (tension dial setting approximately 7).
27 stitches and 36 rows to 10 cm, 4 in measured over lace pattern (tension dial setting approximately 7).

For perfect results, please check your tension carefully.

ABBREVIATIONS

See page 4.

KNITTING NOTES

We used knit side of knitting as right side of garment.
Punch card, as shown, if required, before starting to knit. Fill in pattern card, as shown, before starting to knit. You may substitute a similar lace pattern of your choice.

BACK

MACHINES WITH RIBBER
With ribber in position and carriage at right, set machine for 2×2 rib (2×1 N arrangement). Push 131 [137, 143, 152, 158, 164] Ns on each bed to WP. * Arrange Ns for 2×2 rib (2×1 N arrangement). Using MY, cast on and K 5 tubular rows. Carriage is at right. Set machine for 2×2 rib knitting. Set RC at 000. Using MT−3··/MT−3··, K 26 rows. Transfer sts for st st *.
MACHINES WITHOUT RIBBER
Push 131 [137, 143, 152, 158, 164] Ns to WP. * Push every 3rd N back to NWP. Using MT and WY, cast on and K a few rows ending with carriage at left. Set RC at 000. Using MT−2 and MY, K 55 rows. Push Ns from NWP to WP and make a hem by placing loops of first row worked in MY evenly along the row. Unravel WY when work is completed *.
ALL MACHINES
Inc 0 [1, 2, 0, 1, 2] sts. 131 [138, 145, 152, 159, 166] sts. Set RC at 000. Using MT, K 118 rows. Work measures 38 cm, 15 in. Dec 23 [24, 25, 26, 27, 28] sts evenly. Using WY, K a few rows and release from machine **. Push 54 [57, 60, 63, 66, 69] Ns at left and right of centre 0 to WP. 108 [114, 120, 126, 132, 138] Ns. With carriage at right and P side facing, replace sts on to Ns. Unravel WY. Insert card and lock on first row. Take carriage across twice without knitting. Reset RC to 118. Using MT and MY, release card and cont in lace patt.
SHAPE ARMHOLES
Cast off 4 [4, 5, 5, 6, 6] sts at beg of next 2 rows. Dec 1 st at each end of every foll alt row until 88 [90, 96, 98, 104, 106] sts rem, then on every foll 4th row until 82 [86, 90, 94, 98, 102] sts rem. K 54 [54, 56, 56, 58, 58] rows. RC shows 198 [198, 202, 202, 206, 206] and work measures 60 [60, 61, 61, 62, 62] cm, 23¾ [23¾, 24, 24, 24½, 24½] in.
SHAPE SHOULDERS
Cast off 20 [22, 23, 25, 26, 28] sts at beg of next 2 rows. Cast off rem 42 [42, 44, 44, 46, 46] sts.

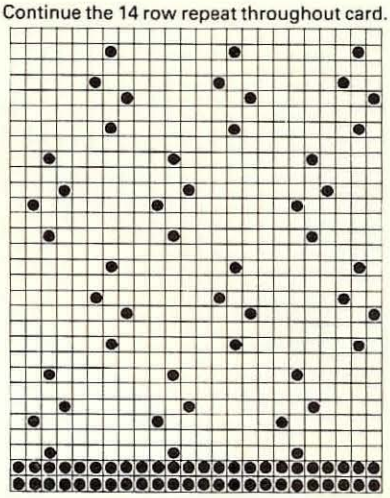
FRONT

Work as for back to **.
RIGHT FRONT YOKE
Push Ns 4 to 54 [57, 60, 63, 66, 69] inclusive at right of centre 0 to WP. 51 [54, 57, 60, 63, 66] Ns. With carriage at right and P side facing, replace 51 [54, 57, 60, 63, 66] sts at right on to Ns. * Insert card and lock on first row. Take carriage across twice without knitting. Reset RC to 118. Using MT and WY, release card and cont in lace patt. K 1 row extra for left front yoke.
SHAPE ARMHOLE
Cast off 4 [4, 5, 5, 6, 6] sts at beg of next row. K 1 row. Dec 1 st at armhole edge of every foll alt row until 41 [42, 45, 46, 49, 50] sts rem, then on every foll 4th row until 38 [40, 42, 44, 46, 48] sts rem. K 25 [25, 23, 23, 21, 21] rows.
SHAPE NECK
Cast off 7 [7, 8, 8, 9, 9] sts at beg of next row. K 1 row. Dec 1 st at neck edge on every row until 26 [28, 29, 31, 32, 34] sts rem, then on every foll alt row until 20 [22, 23, 25, 26, 28] sts rem. K 10 [10, 14, 14, 18, 18] rows. Cast off *.
LEFT FRONT YOKE
Push Ns 4 to 54 [57, 60, 63, 66, 69] inclusive at left of centre 0 to WP. 51 [54, 57, 60, 63, 66] Ns. With carriage at right and P side facing, replace 51 [54, 57, 60, 63, 66] sts at left on to Ns. Work as for right front yoke from * to *, reversing shapings by noting alteration in number of rows worked.

SLEEVES

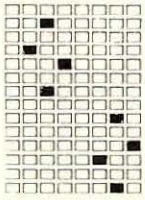
MACHINES WITH RIBBER
With ribber in position and carriage at right, set machine for 2×2 rib (2×1 N arrangement). Push 86 [86, 89, 89, 92, 92] Ns on each bed to WP. Arrange Ns for 2×2 rib [2×1 N arrangement]. Using MY, cast on and K 5 tubular rows. Carriage is at right. Set machine for 2×2 rib knitting. Set RC at 000. Using MT−3··/MT−3··, K 16 rows. Transfer sts for st st.
MACHINES WITHOUT RIBBER
Push 86 [86, 89, 89, 92, 92] Ns to WP. Push every 3rd N back to NWP. Using MT and WY, cast on and K a few rows ending with carriage at right. Set RC at 000. Using MT−2 and MY, K 31 rows. Push Ns from NWP to WP and make a hem by placing loops of first row worked in MY evenly along the row. Unravel WY when work is completed. K 1 row.
ALL MACHINES
Using WY, K a few rows and release from machine. Push 46 [46, 48, 48, 50, 50] Ns at left and 47 [47, 49, 49, 51, 51] Ns at right of centre 0 to WP. 93 [93, 97, 97, 101, 101] Ns. With carriage at right, replace sts below WY on to Ns inc evenly. Insert card and lock on first row. Set RC at 000. Using MT and MY, K 2 rows. Release card and cont in lace patt. K 1 row. Shape sides by inc 1 st at each end of next and every foll 11th row until there are 101 [101, 105, 105, 109, 109] sts. K 7 rows. RC shows 44 and work 15.5 cm, 6 in.
SHAPE TOP
Cast off 4 [4, 5, 5, 6, 6] sts at beg of next 2 rows. Dec 1 st at each end of every foll 4th row until 81

Continue the 14 row repeat throughout card.



PUNCHCARD

ELECTRONIC CHART



Skirt, COPPERNOB. Earrings, COROCRAFT.

3

sts rem, then on every foll alt row until 61 sts rem. Cast off.

BUTTONHOLE BAND

Push 40 Ns to WP. Using MT−1 and WY, cast on and K a few rows ending with carriage at left. Using MT−2 and MY, K 5 rows. Counting from left edge, make buttonholes over sts 4, 5, 6, 14, 15, 16, 24, 25, 26, 34, 35 and 36. K 5 rows. Transfer every alt st to adjacent N, leaving empty Ns in WP. Using MT+1, K 1 row. Using MT−1, K 5 rows. Make buttonholes over same sts as before. K 5 rows. Make a hem by placing loops of first row worked in MY on to corresponding Ns. Unravel WY when work is completed. K 1 row. With P side facing, pick up 40 sts along front edge and place on to Ns. Using MT+3·, K 1 row. Cast off with a latch tool.

BUTTON BAND

Work as for buttonhole band omitting buttonholes.

COLLAR

Join shoulder seams.

MACHINES WITH RIBBER

With ribber in position and carriage at right, set machine for double rib/full needle rib. Push 120 [120, 132, 132, 144, 144] Ns on each bed to WP for double rib/full needle rib. Using MT−5··/MT−5·· and MY, cast on. Using MT−4··/MT−4··, K 2 tubular rows. Carriage is at left. Set carriage for double rib/full needle rib knitting. Set RC at 000. Using MT−3··/MT−3··, K 1 row. Using MT−··/MT−··, K 10 rows. Using MT−1··/MT−1··, K 10 rows. Using 2··/2··, K 10 rows. Transfer sts to back bed. With P side facing, pick up half of neck edge and place on to Ns. Cast off in front of sinkers. Rep along second half of neck.

MACHINES WITHOUT RIBBER

Push 120 [120, 132, 132, 144, 144] Ns to WP. Using MT and WY, cast on and K a few rows ending with carriage at right. Set RC at 000. Using MT−3 and MY, K 10 rows. Using MT−2, K 10 rows. Using MT−1, K 21 rows. Using MT−2, K 10 rows. Using MT−3, K 10 rows. Make a hem by placing loops of first row worked in MY on to corresponding Ns. Unravel WY when work is completed. K 1 row. Cast off.

PRESSING

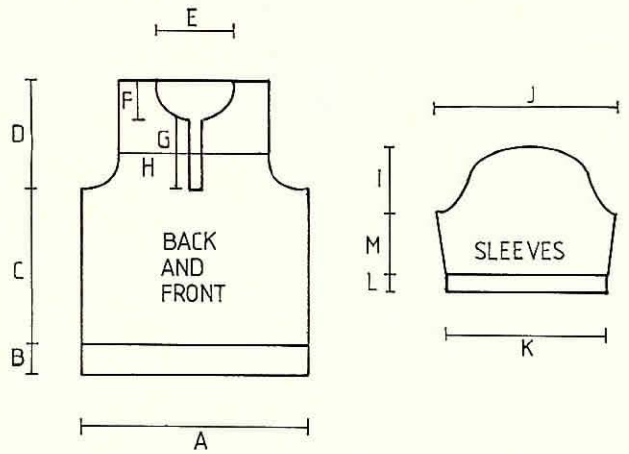
With wrong side facing, pin out all pieces to measurements given. Press carefully following instructions on cone band.

MAKING UP

Join side and sleeve seams. Set in sleeves. Catch loops at lower edge of front opening to buttonhole band. Catch down lower edge of button band. Neaten open ends of bands. Finish buttonholes and sew on buttons to correspond.

MACHINES WITHOUT RIBBER

Neaten ends of collar.



A = 46.5 [49, 51.5, 54, 56.5, 59] CM
B = 6 CM
C = 32 CM
D = 22 [22, 23, 23, 24, 24] CM
E = 15.5 [15.5, 16, 16, 17, 17] CM
F = 8 [8, 9, 9, 10, 10] CM
G = 14 CM
H = 30 [31.5, 33, 34.5, 36, 37.5] CM
I = 13 [13, 14, 14, 15, 15] CM
J = 37 [37, 38.5, 38.5, 40, 40] CM
K = 34 [34, 35.5, 35.5, 37, 37] CM
L = 3.5 CM
M = 12 CM

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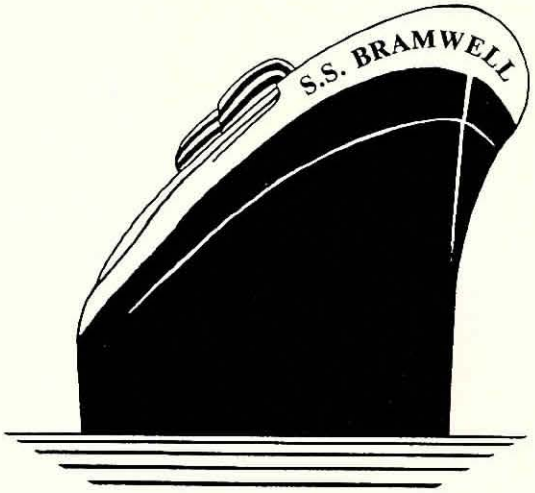

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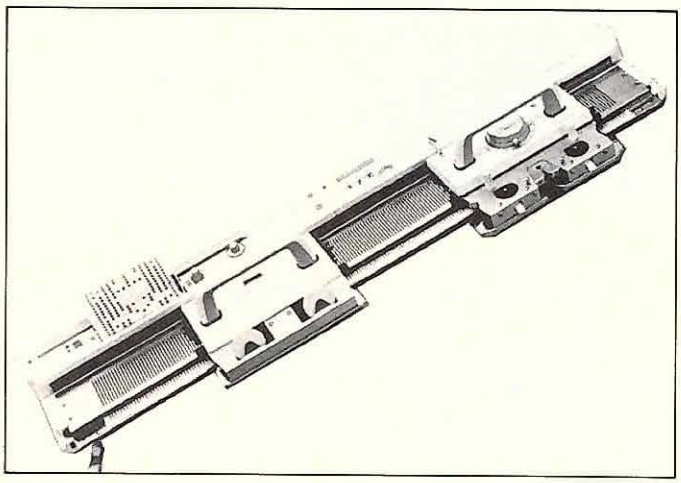
TALKING TOYOTA

LACE PATTERN AND ADAPTATION

Lace made on a knitting machine can be whatever you want it to be; it can be filmy and fine for evening wear, lightweight in fine wool for a layer of warmth or used as a break inserted into the stocking stitch of a warm, chunky sweater. Above all, it is easily and quickly made on the K858.



Shelagh Hollingworth

THE LACE CARRIAGE

You may have put off beginning lace knitting because you know that it requires an extra carriage and one carriage is enough for you to master as a beginner. However, once you understand what the lace carriage does you will realise that it isn't a separate mechanism so much as a supplement to your knitting carriage.

Look at the pictures for lace patterning with punchcards in the manual (page 28). Cards No. 2 and 3 are examples that show machine knitted lace to be a series of holes between stocking stitch. The holes are formed by transferring one stitch to the next needle to the right or left, leaving the empty needle in working position so that it picks up a stitch on the following row. Before punchcard systems came in, single bed machines could not make lace automatically, the stitch transference had to be hand tooled. You could still transfer stitches by hand tooling but, except when working small motifs, this would take more time than would be worth the effort. Now that punchcards exist it is quicker and less troublesome to let your lace carriage transfer the stitch for you. That is all it does, once the stitches have been transferred, the main carriage will knit the row. There are other models that transfer stitches and knit at the same time but the K858 has a separate lace carriage to transfer stitches and the punchcards are treated accordingly.

THE EXTENSION RAILS

It is well worth spending a few minutes setting up the rails and lace carriage to see how it works even if you don't want to knit with them at present. When you finally decide to make some lace you will then be familiar with the system and will be able to go ahead without trepidation.

Since the lace carriage does not actually knit the stitches, it needs a place to "rest" while not in operation. It lies to the left of the work while the main carriage is in use and that is what the left extension rail is for. In the same way, the main carriage needs a waiting place while the lace carriage is in motion and that is the reason for the right extension rail.

The main carriage operates from the right-hand edge and the lace carriage from the left-hand edge. The rails not only provide a space for the carriages in their starting places but they need to accommodate both carriages sometimes. As you have read, sometimes the lace carriage moves to the right to transfer stitches and, if the main carriage is there waiting to knit, the lace carriage *and* the main carriage are temporarily on the same extension rail. All this becomes obvious once you have set up the machine to knit lace.

LEFT AND RIGHT TRANSFERRING

By following the punchcard instructions you will be moving the lace carriage sometimes to the left and sometimes to the right. This is to balance the direction of the hole making. If the stitches are transferred in only one direction all the time the finished work will have a terrible bias which no amount of blocking will eliminate and it will also develop curved side seams. If you have any experience in hand-knitted lace you will perhaps recall that "K 2 tog" is generally balanced in the row with "sl 1, K 1, psso" – in layman's terms, transferring the stitches in opposite directions.

Now that you have read a little about the method why not get out the extension rails and apply these pieces of information to some lace making?

MAKING A START

Follow the method for attaching the extension rails according to the instructions in the manual on page 26. Make sure before you begin, that you have enough space widthways, for the machine plus the extensions and that, should you decide to go further and knit up a garment, you will not need to move. Machines that are considered "out of the way" in a corner of the room will be relatively more unsociable if they block off a doorway or interrupt the television viewing.

Once you have completed a few rows of plain knitting, you can prepare to start. Working the plain rows teaches you something further about lace knitting, the holes have to be isolated by at least one stitch and one row. You cannot make lace on your first row and there has to be at least one stitch between each hole. For the same reason you should place any edge stitches that are selected back to B position – the selector lever will select the pattern of needles right across your number of needles in working position, regardless of where they fall on the needlebed.

The manual suggests using Card No.1 to start with. This, as you probably know by now, selects alternate needles automatically. With the lace carriage on the left extension rail and the main carriage on the right, insert and set Card No.1 and the main carriage for plain knitting. The lace carriage is going to transfer the selected stitches and the main carriage is going to knit them. Adjust the tension wires and tension disc as directed and attach the weights and put a wax ring on to the pin if not already in place.

Knit two rows with the main carriage, which will now have returned to the right again. Select the needles with the selector lever, pushing back to B position any end needles that have been selected to D positon. Now, with gentle pressure, move the lace carriage across to the right, push the knitting until it rests on the left of the main carriage. The manual suggests that you move the carriage as if ironing and this is a very apt description. If you try to move the carriage too lightly or too quickly you might not transfer the stitches firmly enough. Take a look at the needlebed. Those stitches that were on the selected needles have been transferred to the next needle on the left. This is about as "holey" as the lace can get because you need at least one needle adjacent to a selected needle to accept the transferred stitch.

You might imagine that returning the lace carriage to the left will affect the previous transference, but this is not so. It is necessary to have the lace carriage back on the left before you can knit any rows, so simply slide the carriage back to the left out of the way of the knitting. No problem now with knitting two rows. The first row will place a loop into the empty needles and the second row knits all the

stitches including the new loops, creating stocking stitch with a row of holes. If you wanted to you could work a few more rows of stocking stitch and just put in a single row of holes again, but for our practise piece it is better to carry on and make more holes.

The main carriage is on the right and the lace carriage is on the left. All set? You recall that we could not have the needles always selected in the same direction or we would end with biased fabric? Here is the chance to see the direction alternating for the first time. Slide the lace carriage over to the right. Nothing will happen, since you haven't yet selected any needles and this carriage cannot knit. It is also very clear why you need extension rails, since the main carriage is already on the right and you need to leave space for the lace carriage to join it. Select the next set of needles with the selector lever and take the lace carriage across to the left. The main carriage is free again and can knit two more rows.

These initial exercises with the lace carriage and the main carriage are the basis for all the punchcard lace on the K858 model. It may seem very elementary lace but it is pretty and can be worked in a variety of yarns and, in particular, it does demonstrate how the process works. Notice by the way, that you should take care not to touch the knitting, cast-on comb or weights while you are taking the lace carriage across, to avoid dropping stitches. Always work a sample for tension with these lace patterns, fabrics with holes in them tend to need fewer stitches because the work becomes more elastic.

Keep close watch on the stitches, it is worth working a little slower to make sure that all the stitches have knitted and should you find that an occasional loop stays over the needle after knitting the row, set the main carriage for EMPTY ◄ ► and move it across the knitting to knit any unworked loop.

Let us sum up the main points. The format of the bed should be lace carriage at the left and main carriage at the right before selecting needles. Each new selection is a separate movement. If you have moved the lace carriage towards the right, followed by two knit rows, then you must move it towards the left after the next selection. If the lace carriage is at the right and you need to knit with the main carriage, you must slide it back to the left. It takes *two* movements to operate the lace carriage, once to the right to transfer stitches then back OR once to the right to prepare and then back transferring stitches on the return to the left, leaving the main carriage clear to work *two* rows; across, to place loops in empty needles and back to the right knitting all the stitches.

The observation about knitting having a bias is well shown in the picture at the top right of page 28 in the manual. By sliding the lace carriage in the same direction for ten rows the knitting will have a distinct leaning in one direction, then by sliding it the other way for ten rows, the knitting will form a zig-zag lace effect which can be most attractive as an edging, or for shawls and scarves. Notice that although this reads as "sliding the lace carriage for ten rows", this is a brief way of saying "move the lace carriage to the right and back, knit two rows *, repeat from * to * five times"; the rows referred to are the knit rows, since the movement of the lace carriage never constitutes a row.

After working Card No.1 and understanding the basic method, Cards Nos.2 and 3 should present no difficulties. Card No.2 is similar to No.1, changing the direction of the lace carriage every ten rows to form a zig-zag pattern of holes between two sets of three stitches instead of two sets of single stitches. Card No.3 has a new instruction: you will pull the selector lever on occasions and no needles will be selected. When this happens, knit four rows of plain knitting. These are shown between the rows of lace knitting in the photograph on page 28 of the manual. For this pattern you will need to change the direction of the lace carriage on every pattern row to prevent any bias.

Next month we shall explore some more elaborate lace patterns but meanwhile, practise with Cards 1-3 so that the process of lace knitting becomes familiar.

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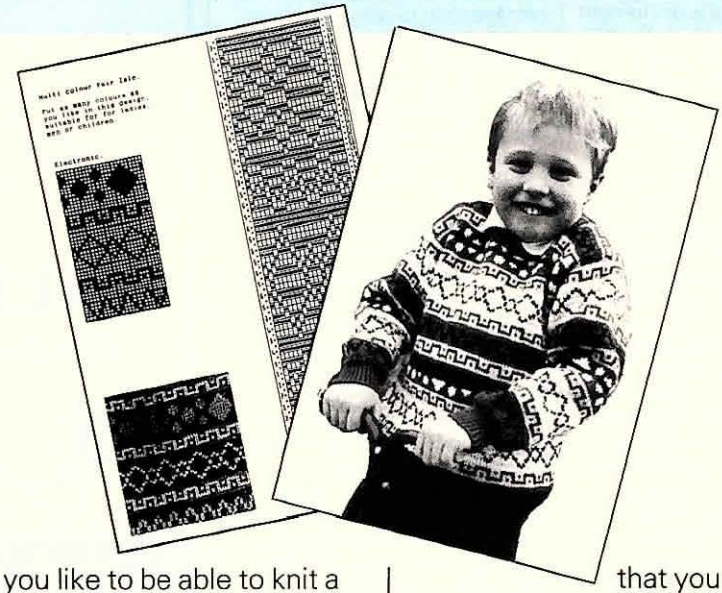


■ Would you like to be able to knit a garment that doesn't have troublesome floats in which fingers and jewellery get caught? The answer is to knit in Double Jacquard. But doesn't that mean buying another piece of equipment? And what if, after spending your hard earned cash on that expensive item, you decide that Double Jacquard is not for you? The colour changer you have bought sits around gathering dust. Wouldn't it be great to be able to try Double Jacquard knitting but not have to spend a lot of money to find out if you like the technique? Well now you can! Jacpacs have come up with a simple gadget that enables you to try Double Jacquard knitting without the initial worry of investing a lot of money in a tool that you might not use.

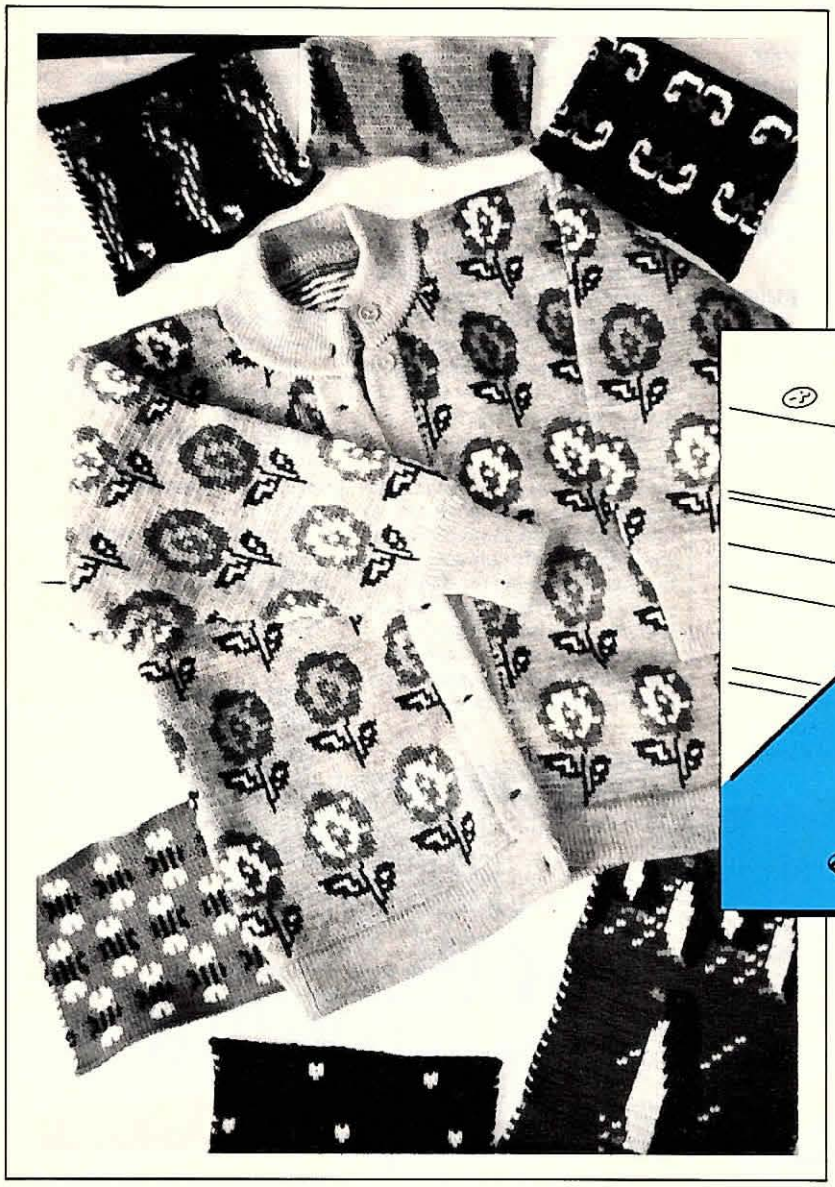
■ The Jac-Card yarn holder simply slots into the end of your machine enabling you to hold up to four different yarns in the right position to knit Double Jacquard (if you want to use four different colour yarns you will need a four yarn brake), the colours are then changed manually.

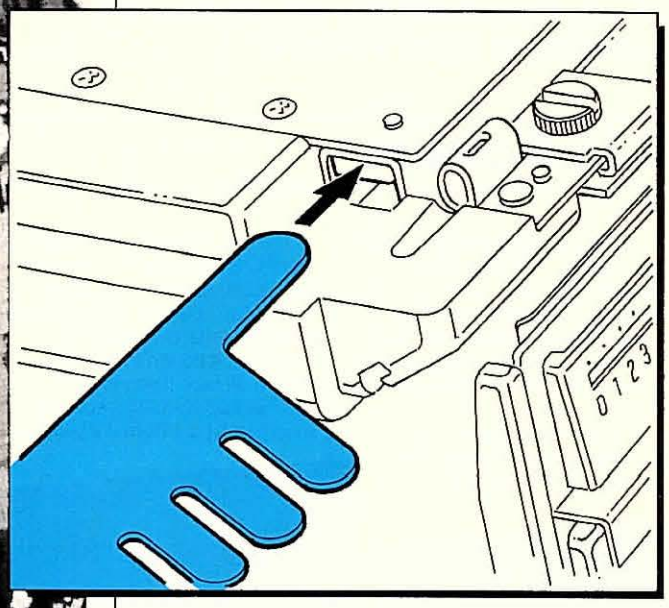
■ Made in flexible plastic the Jac-Card comes complete with comprehensive, easy to understand, instructions plus two introductory punchcard designs to get you started.

■ If, after you discover the delights of Double Jacquard knitting, you decide that this is for you, then you will be ready to buy a colour changer and be certain that it will be used and appreciated. Jac-Card is not intended to replace the colour changer, it is simply to let you try Double Jacquard knitting to see if you like it.

■ Don't forget that with Double Jacquard knitting you will also have the advantage of being able to knit three and four colours in one row. It

NEW NEW NEW





is just as easy as knitting two colours but far more interesting; all this and still no floats!

- Jac-Card is very versatile as it can be used for single bed work as well, it can be slotted into either side of the machine so would be useful for multi-coloured tuck, slip or Fair Isle.
- With Jac-Card you'd be able to knit designs like this and not have those tiresome floats, so much easier for children. (This punchcard design is included with each Jac-Card, the sweater pattern is from Beginner's Guide to Double Jacquard Knitting.)

If you would like to order a Jac-Card please fill in the order form and send with cheque (made payable to Jacpacs) to: Jacpacs, 19 South Road, Portishead, Bristol BS20 9DU.

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SIMPLY SILVER

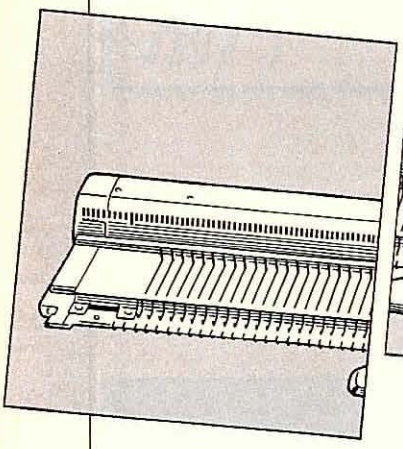
This month sees a new style for the Silver feature. In fact it becomes two articles – one for punchcard machines still called "Simply Silver" and one for electronics featured separately as "Silver Scene". I hope that this way, whichever machine you have, you will find something for you every month.

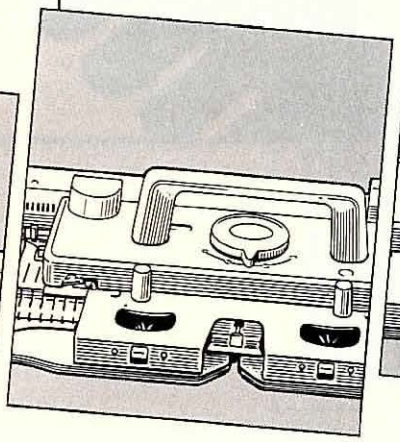
As a beginning, both features are a review of what machines and accessories are available to Silver knitters.

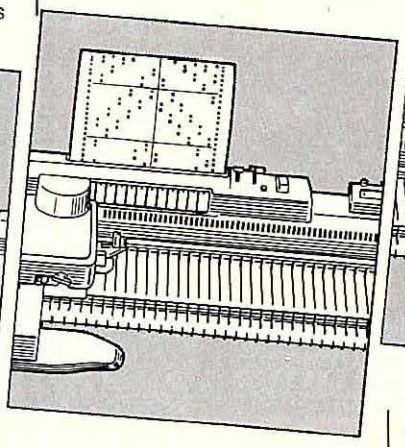
Liz Norton

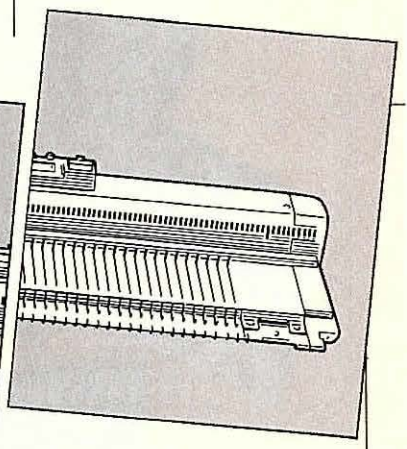
All Silver punchcard machines are very similar. The punchcard patterning mechanism and the carriage controls are identical whatever the model. The main differences are the gauge and the number of extras that come come with the machine.

The three standard gauge punchcard machines are the SK740, SK280 and SK210.









The SK740 is the top-of-the-range model. It has a built-in KnitRadar (KnitContour), built-in weaving brushes and is supplied with a magic cam set for knitting motifs. As supplied, it can knit stocking stitch, Fair Isle (including motifs), tuck, slip, punch lace, knit weave and plating. Plating is knitting two yarns together. The plating feeder holds them so that one yarn is always on the purl side and one on the knit side. If you just knit two yarns together without a plating feeder, sometimes one yarn will be on the purl side and sometimes the other. When the yarns are different colours, or different textures, this can lead to the knitting having a streaky appearance. The plating feeder prevents this.

The only difference between the SK280 and the SK740 is that the SK280 doesn't have a built-in KnitRadar. I believe the KnitRadar is an essential accessory, however, it doesn't have to be built in. In fact, if you think you may end up wanting a second machine (of a different gauge) as well as a standard gauge, it makes sense to buy the model without a KnitRadar and then buy the KnitRadar as an add-on accessory which you can use with whichever machine you are knitting on.

The SK210 is the basic machine. I hesitate to use the word "basic", as a machine with a punchcard patterning system and which will knit Fair Isle, tuck, slip and punch lace is not a basic machine. However, it does have the least number of extras supplied with it, so it is basic in that sense. It will take the extras, so these can be added later. Therefore if you have a limited budget, or you are not sure if you'll take to machine knitting, this would be a good machine to start with.

The main differences between the SK210 and the SK280 (the next model up in the range) are that the SK210 doesn't have built-in weaving brushes, nor is the magic cam set for motif knitting supplied with it. It has ten pre-punched cards supplied with it, instead of the 20 that come with the SK280 and SK740 and it doesn't have a carrying case. It does come packed in a box of course, but if you want to join a knitting club or class and are asked to bring your machine with you, you may wish you had a carrying case with a handle.

The absence of weaving brushes means that, as supplied, the SK210 cannot produce knitweave. However, one of the accessories available for all Silver standard gauge machines is a weaving arm (AW1). This is a sinker plate which temporarily replaces the standard sinker plate although as it is a sinker plate it is quite expensive, it is not like buying a pair of brushes. The weaving arm has a special feed for the weaving yarn. This moves the weaving yarn automatically to the leading edge of the carriage at the beginning of every row. (With the built-in weaving brushes on the standard sinker plate, this has to be done by hand.) If you're planning to do a lot of weaving, the weaving arm is a useful extra even if you do have built-in weaving brushes on your machine.

Finally, there isn't a plating feeder on the SK210, so you cannot plate. This is really the only difference (except for the case) between the SK210 and the other two models that cannot be changed by the purchase of an accessory.

Once you've got to grips with your machine (whichever the model) there are several accessories you can buy to extend your knitting. I've already mentioned the KnitRadar, which is my favourite accessory. You can draw the shape you want to knit (or use one of the printed shapes provided) and feed that, together with your tension measurements, into the KnitRadar. It will then tell you how many stitches to cast on, how many rows to knit and when and where to shape and cast off. It completely overcomes the problem of matching your tension to that given in a pattern. You can also alter the shape you draw, to allow for any quirks in your figure!

There are now two versions of the KnitRadar – the mechanical version (KR7) and an electronic (KR11).

The electronic KnitRadar (KR11) can be used with any punchcard machine that has an add-on (that is, *not* built-in) row counter. You will need to replace the standard row counter with the special row counter (RC15K) which has a socket (port) for the electronic KnitRadar. As yet, the punchcard machines are still being supplied with the standard row counter. The RC15K row counter is not included with the electronic KnitRadar either and has to be bought separately.

The major accessories for the three standard gauge punchcard models are:

The ribber, which knits not only welts but patterned ribs (for example, Fisherman's rib, punch tuck rib).

The colour changer, which allows you to change yarns automatically during either single- or double-bed knitting.

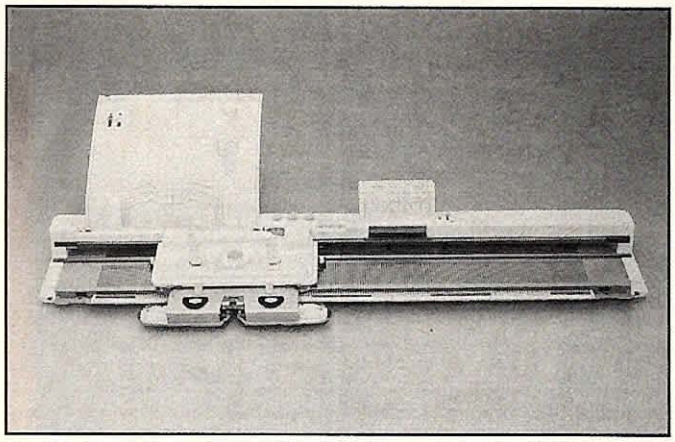
The lace carriage, for transfer lace.

Other accessories are the intarsia carriage (AG20) for picture knitting; the transfer carriage (RT1) for transferring stitches from the ribber to the main bed and the Automatic Linker (SC3) – this is not a large piece of equipment, but a small carriage that fits on the main bed. Basically, it casts off. It can be used for seaming garments. The two pieces of knitting to be joined are replaced on the needles. You then knit two rows, and cast off using the linker.

I find the Automatic Linker and Rib Transfer Carriage really speed up my knitting and save a lot of shoulder and neckache.

All these accessories fit all Silver standard gauge punchcard machines.

Finally, there is the extra ribber carriage, the RJ1. This makes possible alternate needle selection on the ribber, so that (together with a colour changer) you can knit a version of double jacquard known as "bird's eye"



● **Top punchcard machine the Silver Reed SK740.**

jacquard. It is suitable for the SRP60N ribber and the earlier SRP50, but not for earlier models.

I hope over the next few months to be writing about all these accessories in more detail.

This month I've concentrated on the standard gauge punchcard models, but there are also finegauge and chunky models. These have ribbers and will take the KnitRadars. The fine gauge machine has a lace carriage, but as yet no one has developed a chunky machine that will take a lace carriage. (Can you imagine those big widely-spaced needles being made to cross and transfer stitches!)

There is an intarsia carriage for the chunky machine and I'm told by Silver Reed that the colour changer can be adapted to the fine gauge. Apart from these, the other accessories available for the standard gauge models are *not* available for the fine and chunky gauges. On the chunky machine, since you are working with far fewer needles, casting off or transferring to the main bed from the ribber is not too much of a chore anyway.

This column has been set aside for the punchcard machines, but I'm not forgetting that some of you have manual machines and I hope in future issues to include something for you from time to time.

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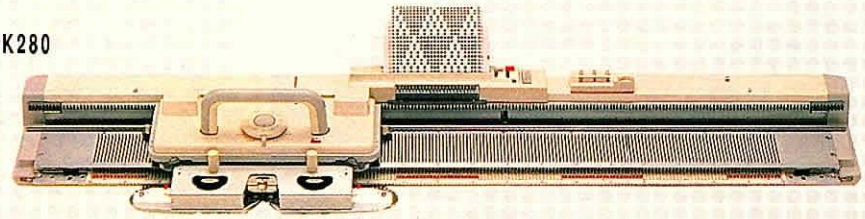
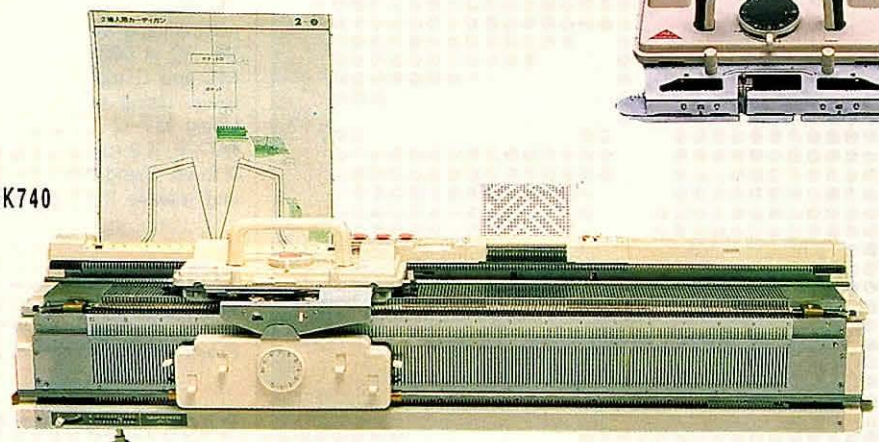


LC2

SK740



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- *Unique Memory Drum patterning System (no noisy Drive Belt)*
- *Unique 'SilverGlide' carriage rollers*

LC2

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SRP60N

- *Rib stitches without Punchcard: K1. P1, Double Rib, Tubular Knitting, K2. P2. Rib, Wide Rib, Fisherman's Rib, Swung Fisherman's Rib, Variation of Fisherman's Rib, Herringbone Swing, Variation Swing, Pin Tuck, Pick Rib, Swung Pick Rib, Plating Rib.*
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4 TWO PIECE IN PUNCH LACE

PATTERN RATING

** Fairly easy for knitters with some experience.

MACHINES

This pattern is suitable for Silver Reed SK830 fine gauge machines with EC1 and PE1 design controller.

MATERIALS

Fine Bouclé.
1 [1] × 500g cone in Green (MC).
Fine Acrylic Yarn.
1 [1] × 500g cone in Green (C).
2 lengths of elastic to fit waist.

This is an exclusive Silver Seiko design. The original yarns are not available here but we recommend you use fine textured and smooth yarns such as Bramwell's Hobby and Silky. Check tension carefully.

YARN THICKNESS

These yarns are fine weight and one strand of each used together should knit as two ply.

MEASUREMENTS

TOP

To fit bust 82-87 [92-97] cm, 32-34 [36-38] in.
Actual size 94 [104] cm, 37 [41] in.
Length to shoulder 59 [60] cm, 23¼ [23¾] in.

SKIRT

Knitted length 72 cm, 28½ in.

Instructions are written for the smaller size, larger size follows in square brackets. If only one figure is given, it applies to both sizes.

TENSION

38 stitches and 45 rows to 10 cm, 4 in measured over punch lace pattern (tension dial setting approximately 3·).
34 stitches and 46 rows to 10 cm, 4 in measured over punch lace on collar on MT+· (tension dial setting approximately 4).
34 stitches and 42 rows to 10 cm, 4 in measured over punch lace on skirt on MT+· (tension dial setting approximately 4).

For perfect results, please check your tension carefully.

ABBREVIATIONS

See page 4.

KNITTING NOTES

We used knit side of knitting as right side of garment.
When shaping in HP, always take yarn round first inside N in HP to prevent a hole forming.
When knitting in punch lace, push the edge N nearest to carriage to HP (when partial knitting, push this N to UWP).
Programme cards into design controller. (See box on page 34.)
Pattern 1 – 150 rows × 92 stitches.
Pattern 2 – 8 rows × 46 stitches.
Pattern 3 – 82 rows × 96 stitches.
Place point cams 2 Ns in from each edge. Press button 1 (left light on) and button 2 (left light on).
TOP – Place needle 1 cam at centre 0.
SKIRT – Place needle 1 cam between Ns 23 and 24 at right of centre 0 for 2 panels and between Ns 23 and 24 at left of centre 0 for 2 panels.
If your machine is not a Silver Reed, please use a similar punch lace pattern suitable for your machine.

TOP

BACK

Push 92 [101] Ns at left and right of centre 0 to WP. 184 [202] Ns. Using MT and WY, cast on and K a few rows ending with carriage at right. Set RC at 000. Using MT−1 and C, K 4 rows. Set cams and buttons. K 2 rows. Set RC at 000. Using MT, cont in punch lace without patt. With MC in feeder 1 and C in feeder 2, K 6 rows. Make a hem by placing loops of first row worked in C on to corresponding Ns. Unravel WY when work is completed. Using MT+1, K 1 row. Using MT, K 10 rows. Shape sides by dec 1 st at each end of next and foll 10th row, then on every foll 6th row until 172 [190] sts rem, then on every foll 4th row until 164 [182] sts rem. RC shows 68. K 12 rows. Inc 1 st at each end of next and every foll 9th row until there are 184 [202] sts. K 10 rows. RC shows 172 and work measures 38 cm, 15 in.

SHAPE ARMHOLES

Cast off 6 sts at beg of next 2 rows and 2 sts at beg of next 8 rows, K 1 row. Dec 1 st at each end of next and every foll alt row until 138 [152] sts rem *. K 42 rows.

SHAPE NECK

Set carriage for partial knitting. Push 93 [100] Ns at left to HP and cont on rem sts for first side. K 2 rows. Push 6 Ns at left to HP on next and foll alt row, K 1 row. Push 4 Ns at left to HP on next and foll alt row, K 1 row. Push 2 Ns at left to HP on next and foll 4 alt rows, K 1 row. Push 1 N at left to HP on next and foll 2 alt rows, K 1 row. Using WY, K a few rows in st st over rem 12 [19] sts and release from machine. With carriage at left and using a transfer tool, push 45 [52] Ns at left from HP to WP. Finish to correspond with first side, reversing shapings by reading right for left. Push rem 114 Ns from HP to UWP. Using WY, K a few rows in st st and release from machine.

FRONT

Work as for back to *. K 24 rows.

SHAPE NECK

Set carriage for partial knitting. Push 83 [90] Ns at left to HP and cont on rem sts for first side. K 2 rows. Push 6 Ns at left to HP on next and foll alt row, K 1 row. Push 4 Ns at left to HP on next and foll alt row, K 1 row. Push 2 Ns at left to HP on next and foll 5 alt rows, K 1 row. Push 1 N at left to HP on next and foll 10 alt rows, K 1 row. Using WY, K a few rows in st st over rem 12 [19] sts and release from machine. With carriage at left and using a transfer tool, push 55 [62] Ns at left from HP to WP. Finish to correspond with first side, reversing shapings by reading right for left. Push rem 114 Ns from HP to UWP. Using WY, K a few rows in st st and release from machine.

BACK AND FRONT COLLAR ALIKE

Push 122 Ns at left and right of centre 0 to WP. 244 Ns. Using MT and WY, cast on and K a few rows ending with carriage at right. Set RC at 000. Using MT−·· and C, K 2 rows. Set cams and buttons. K 2 rows. Using MT+·, cont in punch lace without patt. With MC in feeder 1 and C in feeder 2, K 4 rows. Make a hem by placing loops of first row worked in C on to corresponding Ns. Unravel WY when work is completed. Using MT+1·, K 1 row. Set RC at 000. Recall patt 3 into PE1 and release. Using MT+·, cont in punch lace patt. K 83 rows. Using WY, K a few rows in st st and release from machine.

ARMHOLE BANDS

Push 170 [180] Ns to WP. Using MT and WY, cast on and K a few rows ending with carriage at right. Set RC at 000. Using MT−· and MC and C tog in feeder 1, K 2 rows. Using MT−1·, K 2 rows. Using MT−2·, K 2 rows. Using MT−1·, K 2 rows. Using MT−·, K 2 rows. Using WY, K a few rows and release from machine.

PRESSING

With wrong side facing, pin out all pieces to measurements given. Press with a steam iron.

BACK NECK TRIM

Push 118 Ns to WP. With P side of one collar facing, place 1 st on to each of first 2 Ns, 2 sts tog on to each of next 7 Ns, 3 sts tog on to next N, * 2 sts tog on to each of next 8 Ns, 3 sts tog on to next N, rep from * along the row to last 9 Ns, place 2 sts tog on to each of next 7 Ns and 1 st on to each of last 2 Ns. Unravel WY. With P side of back facing, replace 114 sts below WY on to centre 114 Ns. Unravel WY. Push Ns to HP (sts will be behind latches). Set Russel Levers to II. Set RC at 000. Using MT−· and MC and C tog in feeder 1, K 2 rows. Using MT−2·, K 2 rows. Using MT−1·, K 2 rows. Using MT−·. K 2 rows. Make a hem by placing loops of first row worked in MC and C on to corresponding Ns. Using MT+3·· and MC, K 1 row. Cast off using a latch tool.

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4

FRONT NECK TRIM

Work as for back neck trim reading front for back.

TO JOIN RIGHT SHOULDER

Push 12 [19] Ns to WP. With K side of right back shoulder facing, replace sts on to Ns. With P side of right front shoulder facing, replace sts on to same Ns. Unravel WY. Using MT and MC, K 1 row. Cast off.

TO JOIN LEFT SHOULDER

Work as for right shoulder reading left for right.

TO JOIN ARMHOLE BANDS TO ARMHOLES

Push 170 [180] Ns to WP. With K side of back and front facing, pick up sts around armhole edge and place on to Ns. Push Ns to HP (sts will be behind latches). With P side of armhole band facing, replace sts from first row worked in MC and C into hooks of Ns in HP. Push Ns back to WP (the back sts will slip over front sts). Make a hem by placing loops of last row worked in MC and C on to corresponding Ns. Push Ns to HP. Set Russel Levers to II. Using MT+3·· and MC, K 1 row. Cast off using a latch tool.

PRESSING

With wrong side facing, pin out all pieces to measurements given. Press with a steam iron.

MAKING UP

Join side, neck trim and collar seams.

SKIRT

PANELS (KNIT 4)

Push 117 Ns at left and right of centre 0 to WP. 234 Ns. Using MT and WY, cast on and K a few rows ending with carriage at right. Set RC at 000. Using MT−·· and C, K 2 rows. Set cams and buttons. K 2 rows. Using MT+·, cont in punch lace without patt. With MC in feeder 1 and C in feeder 2, K 4 rows. Make a hem by placing loops of first row worked in C on to corresponding Ns. Unravel WY when work is completed. Using MT+1·, K 1 row. Set RC at 000. Recall patt 1 into PE1 and release. Using MT+·, cont in punch lace patt. K 150 rows. Recall patt 2 into PE1 and release. K 150 rows. RC shows 300. Using WY, K a few rows in st st and release from machine.

WAISTBAND (KNIT 2)

Push 123 [140] Ns to WP. Using MT and WY, cast on and K a few rows ending with carriage at right. Set RC at 000. Using MT−· and C, K 11 rows. Mark row by threading in a length of cotton along row. K 11 rows. Mark row as before. K 2 rows. Transfer every alt st to adjacent N, push empty Ns to NWP. Cont in punch lace without patt. With MC in feeder 1, and C in feeder 2, K 6 rows. Push empty Ns to WP. Using MT+1··, K 9 rows. Make a hem by placing loops of second marked row on to corresponding Ns. K 1 row. Using MT+··, K 11 rows. Make a hem by placing loops of first marked row on to corresponding Ns. Using MT+1··, K 1 row. Using MT+··, K 11 rows. Using WY, K a few rows in st st and release from machine.

MAKING UP

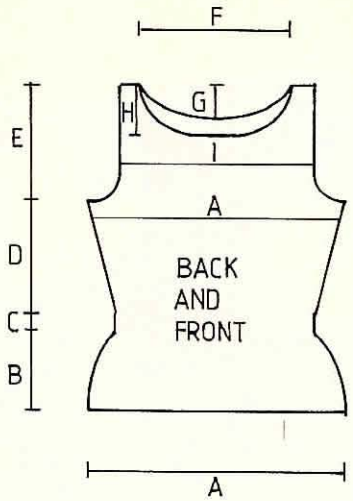
Press as for top. Join centre front and centre back seam of panels.

TO JOIN WAISTBANDS TO PANELS

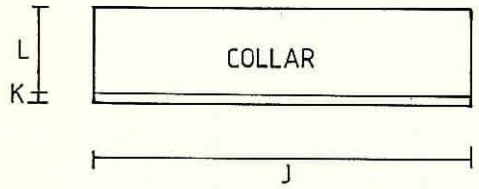
Push 123 [140] Ns to WP. With K side of 2 skirt panels facing, replace sts on to Ns gathering evenly. Unravel WY. Push Ns to HP (sts will be behind latches). With P side of waistband facing, replace sts from last row worked in MC and C into hooks of Ns in HP. Push Ns back to WP. (The back sts will slip over front sts.) Push ns to HP. Make a hem by placing loops of first row worked in C into hooks of Ns in HP. Push Ns back to WP. Using MT+3·· and MC, K 1 row. Cast off using a latch tool.

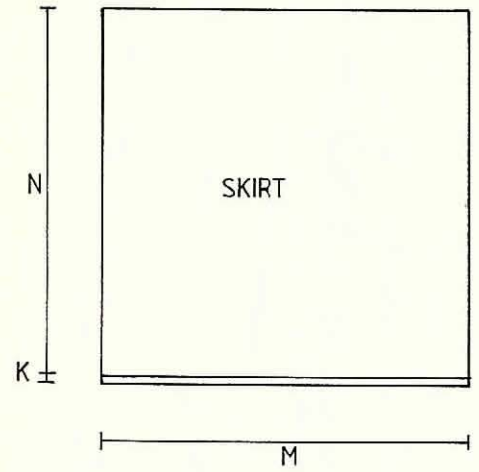
TO COMPLETE

Join side seams, leaving openings in waistband for elastic. Insert elastic and join ends closing openings.



A = 48[53]CM	H = 9.5 CM
B = 15 CM	I = 36 [40]CM
C = 2.5 CM	J = 71.5 CM
D = 20.5 CM	K = 1 CM
E = 21 [22] CM	L = 18 CM
F = 30 CM	M = 68.5 CM
G = 5.5 CM	N = 71 CM





This delicate two-piece in fine punch lace has been designed by Silver Reed in Japan for their new fine gauge electronic machine, the SK830 and they have kindly allowed us to reproduce the pattern for you. The machine itself was the super prize which could be won in our competition last month and Silver Knitting Machines Limited, who donated it, have also generously agreed to provide a special service for this pattern.

Send a blank memory card to them and they will program it for the lace pattern used in this design. There is no charge for this service but you MUST enclose a small "Jiffy" bag with your name, address and a First Class stamp, for return of your card.

Please allow 28 days for return of your card and address it to:
MKM June 4
Silver Knitting Machines Ltd.
Unit 1, 10 Wandle Way
Willow Lane Trading Estate
Mitcham, Surrey CR4 4TE.

If your machine is not a Silver Reed, please see Knitting Notes.

SILVER SCENE

SILVER ELECTRONICS

This is our new feature for owners of Silver Reed electronic machines. The punchcard machines will still be featured in Simply Silver but Liz feels she can be more helpful handling the two types of machine separately. No doubt Silver knitters will be reading both articles for fear of missing something.

Liz Norton

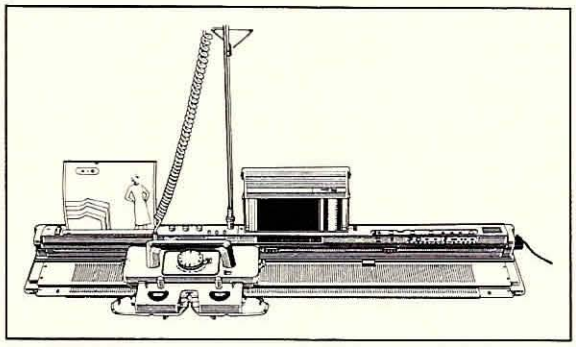
The Silver modular electronic system is now well and truly with us. The standard gauge (SK840) and Chunky (SK890) models have been available for some time. They have now been joined by the Double Knit gauge (SK860) and probably, by the time you read this, by the fine gauge (SK830).

The Silver modular electronics are unique in that the electronic pattern control system is *outside* the machine. So you need only buy it once. It can then be used with any of the needle-beds and their carriages that complete the system. So what Silver have done is to make the electronic box a self-contained unit, or "module", hence the description of the total range as "modular".

By the way, you can't use the electronic pattern control system with a punchcard needlebed and carriage. The carriage of the modular system is different (underneath) to the punchcard carriage. There aren't any memory drums for example. The needle selection for patterning is electromagnetic. Silver Reed tell me that these (and earlier Knitmaster electronics) are unique in this respect. I am sure that an engineer could tell you of other differences between the punchcard and electronic machines too.

The pattern control system itself is in two parts – the EC1 pattern controller and the Design Controller (PE1). The EC1 pattern controller is the basic part of the system and it can be used without the Design Controller. The EC1 pattern controller reads the mylar sheets and it has the pattern variation controls.

The Design Controller (PE1) extends the patterning possibilities. It works with the EC1 pattern controller and *can't* be used on its own. Patterns can be read into the Design Controller from a mylar sheet by the EC1 pattern controller *or* loaded from a memory card.



The Design Controller has three programs which extend the patterning facilities. These programs allow you to a) combine two or more patterns into one and b) knit multi-coloured jacquard (that is, program patterns for knitting in up to seven colours in a row. It is recommended for jacquard that you don't use more than five colours in a row, but I am told by Silver Reed that you use this program for programming intarsia, which is going to be knitted with the new electronic intarsia carriage.

The third program is for designing patterns which are larger than one mylar sheet. The three programs can be used singly, or in combination. For example, it is possible to combine the multi-coloured jacquard program with the program for designing a pattern more than one mylar sheet in size. This would enable you to program an intarsia pattern for knitting in up to seven colours in a row and which is bigger than 60 stitches and 150 rows.

I wrote in some detail about the Design Controller, including combining programs, in the October 1991 to January 1992 issues and these are available from *Machine Knitting Monthly*.

As well as the programs for increasing the patterning facility, the Design Controller has programs for saving or erasing patterns on a memory card and of course loading patterns from the memory card into the Design Controller. The memory card is a small plastic card about the size of a credit card. A blank one for saving your own patterns is supplied with the Design Controller.

Memory cards pre-programmed with patterns can also be bought.

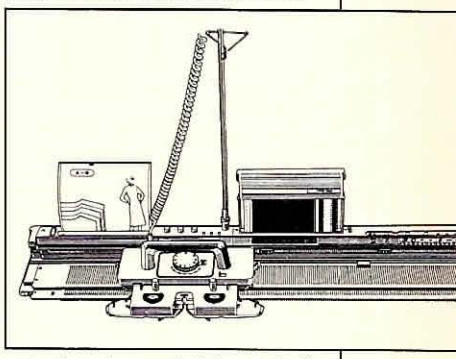
I find knitting from a pattern in the Design Controller even easier than knitting with a mylar sheet. The pattern is memorised electronically when you start knitting. This means that the pattern doesn't have to be scanned on every row. So there is no possibility of knitting faster than the machine is scanning and you don't have to pause at the end of a pattern repeat.

Now there are four different gauges of electronic machines available, you may be wondering which machine (or machines) will best suit your needs.

The fine gauge machine will knit two, three and four ply yarns; the standard gauge two, three and four ply and double-knit; the double-knit gauge knits four ply, double-knit, finer chunky, and Aran and the chunky gauge knits Aran and chunky. So there is some overlap. However, while machines in theory at least knit quite a range of yarns, in practice they usually knit best with only one or two of those yarns. So fine gauge machines are happiest with two-ply; standard gauges with three and four ply; double-knit gauges with double-knit yarns and chunkies with Aran and chunky yarns.

So if, for example, you buy a standard gauge machine, you can be sure it will knit three and four-ply yarns. One is usually told that it will also knit double-knit. However, yarns vary and the finer light-coloured double-knit yarns may knit on a standard gauge machine, but darker yarns may not.

If you knit with a yarn that is took thick for your machine and it feels hard work to you, it is probably hard work for your machine too. In other words you are putting undue strain on your machine. Moreover, the knitting may turn out stiff and boardlike.



At the other end of the scale, if you knit with a yarn that is too fine for your machine, you may not be able to knit a firm enough fabric. You may also find you don't have enough needles to knit the larger sizes. The finer the gauge of machine, the more needles it has, so if you move down a gauge with your fine yarn, you will get a better fabric and have more needles with which to knit the larger sizes.

So while I'm not suggesting that you buy every gauge (though that would be many a machine knitter's idea of heaven, I guess!), when working out what machine(s) you want for the yarns you want to knit most, look at the optimum yarn for each gauge.

Now let's move on to the accessories that are available for these machines. The three gauges (fine, standard, and chunky) that are available in punchcard versions share many of the accessories – that is, the accessories are suitable for both punchcard and electronic machines. So if you are moving from punchcard to electronic (of the same gauge), your ribber, rib transfer carriage, colour changer and so on, will all fit your electronic machine. The electronic machines (of all gauges) will take either the mechanical KnitRadar (KR7) or the electronic version (KR11). The machines are supplied fitted with the special row counter which has a socket (port) for the KR11.

If you are new to machine knitting and the electronic is your first machine and you want to know more about these accessories, I've written about them in this month's Silver punchcard feature.

The one punchcard accessory that *can't* be used with the electronic is the punchcard lace

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Anna Stevens
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SILVER SCENE

carriage. The electronic carriage is the part of the modular system that actually selects the needles electromagnetically for patterning. So you can't use a punchcard carriage on an electronic machine. There is an electronic lace carriage for standard and fine gauge machines. As I said in the punchcard article, a lace carriage for the chunky machine is not feasible, at least in the immediate future. Crossing chunky needles to transfer stitches just isn't possible. The double-knit gauge has the same limitation.

Silver Reed tell me that the fine gauge lace carriage has to be tuned to the needlebed. Quite what this means in engineering terms I don't know, but as far as the knitter is concerned, it means that if you buy the fine gauge lace carriage separately from your machine, the machine and carriage will probably have to be sent away to be tuned. When I spoke to Silver Reed about this (some months ago) they weren't sure whether this would cost the knitter extra. They advise that if you want to knit lace you buy the lace carriage with the machine. You will then be supplied with a lace carriage tuned to that machine. The machine with a lace carriage is known as the KL830.

The standard gauge lace carriage doesn't have to be tuned to the machine, so can easily be bought at any time. The standard gauge lace carriage (LC580) is suitable for both the SK580 and SK840.

There isn't a punchcard version of the double-knit gauge electronic machine, so there are no accessories to "share". Silver Reed tell me though that there will soon be a ribber for this machine.

Finally, one exciting development is the electronic intarsia carriage for use with the standard gauge electronic machine. I understand that in conjunction with the Design Controller it will select the needles for intarsia knitting. The manual intarsia carriage selects all the needles to the intarsia position on every row and you decide which needles take which colour and lay the appropriate yarn on the needles.

I understand that the electronic intarsia carriage selects the needles for only one colour at a time to the intarsia position, making it easy for you to lay in the appropriate colour. This means you have one pass of the carriage for every colour on every row. I believe the new electronic KnitRadar (KR11) is geared for this, so that it is possible to use the KR11 while knitting intarsia with the electronic intarsia carriage. I hope to write about both these accessories in more detail in a later article.

This is the first time we've had a regular monthly feature in the magazine just for Silver electronics. I should like to hear from you which subjects you would like me to write about and what problems you have (and of course successes!). Although I've been writing about the latest machines this month, I shall be including the older models in later articles. So let me have your queries regarding these machines as well. Please write to me, c/o Machine Knitting Monthly *at the address on page 3.*

"I've knitted you a tracksuit, dear – now you'll be able to jog down to the shop when I need more yarn."

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MASTERCLASS

Moonlight becomes you

Once in a blue moon...

By the light of the silvery moon...

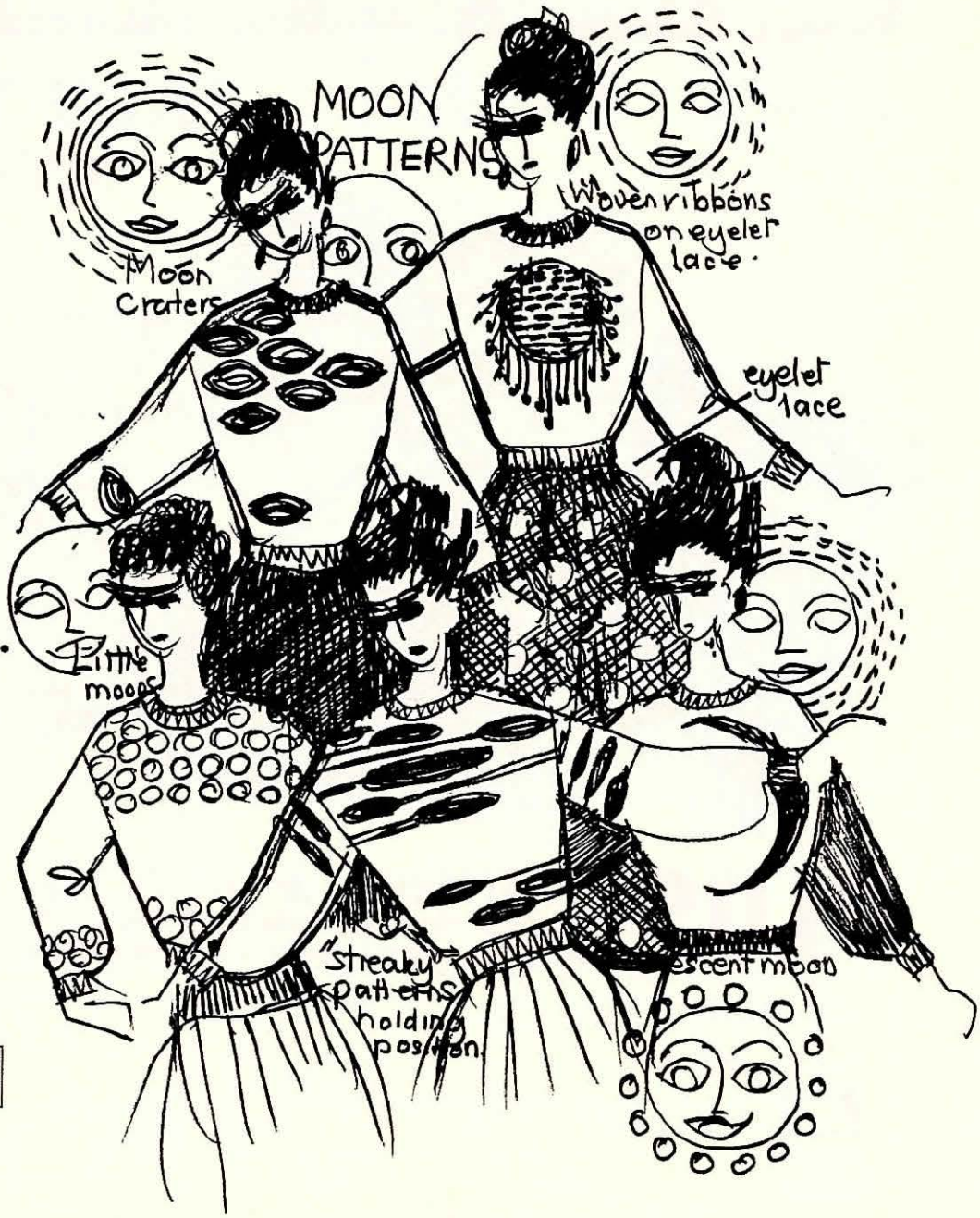
Moonlight becomes you...

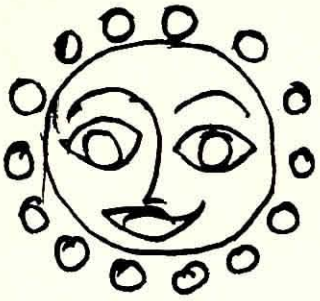
... especially in June the romantic month.

Mary Dowse

Last year I wrote about moonlight colours but mostly about June roses. This year I've been thinking about the many faces of the moon and the wonderfully romantic and lovely patterns you can achieve with the moon as your theme, whether it's a slender crescent or a full harvest, hunter's or honey moon.

A simple full circular moon makes a great decoration, equally effective knitted in or embroidered on afterwards. A big pale blue moon, shimmering with lurex or a pale silvery one makes a lovely motif for the back of a sweater or jacket, or a fun one if you add a "man in the moon" face. Nice and easy for those of you just beginning to try your hand at intarsia and it's not too difficult to work out the chart for yourself with the many aids available. Add hazy "moonbeams" by adding circular





rows of running-stitch round the shape to give it a hazy halo for added interest – a beautifully simple motif on a very simple, exquisitely knitted sweater or jacket in beautiful yarns – or just try a little one near the shoulder.

Rows of simple smaller moon shapes in Fair Isle make a very basic but very charming border, or arrange them as an all-over pattern. This looks particularly good in eyelet lace and if you already own a "lace" machine you will probably find one in your patterns with your machine. I like this very much as an easy summer skirt – three pieces knitted right across your machine, hooked back on to fewer stitches for a small yoke to avoid bulk at the waist – equally becoming to the very slender or larger lady. Such skirts are especially good worn over tights if you're young and dashing or over a strongly contrasting coloured slip if you don't fancy showing lots of leg – or try a mini length slip and a longer lace skirt as a happy compromise. Try knitting your skirt with "handkerchief" points for a very new look for more "dressed up" occasions. The lace skirt with a plain top looks very new, but you could also use the lace for a little summer top. Both would be very pretty in shimmering pale blue or silver lurex for evening wear.

Again for sweaters, little crescent moons and stars scattered over the fabric makes a very pretty design, as does one big intarsia crescent moon which again can be classically simple or fun with a face on it.

Midway between serious and fun, a round moon shape, quilted and padded, with a face, makes a very eye-catching decoration on an anorak type jacket, or forget clothes for once and make a round "moon cushion". Several different coloured moon cushions would make a georgeous present and it is fun sometimes to knit something different. These could look very good with one knitted in very shiny and one knitted in very matt yarn and in fact this use of shiny and matt yarn makes a beautiful fabric for a sophisticated dress or sweater, just right for your moon theme as it works best in very simple patterns to give full value to the contrast in textures.

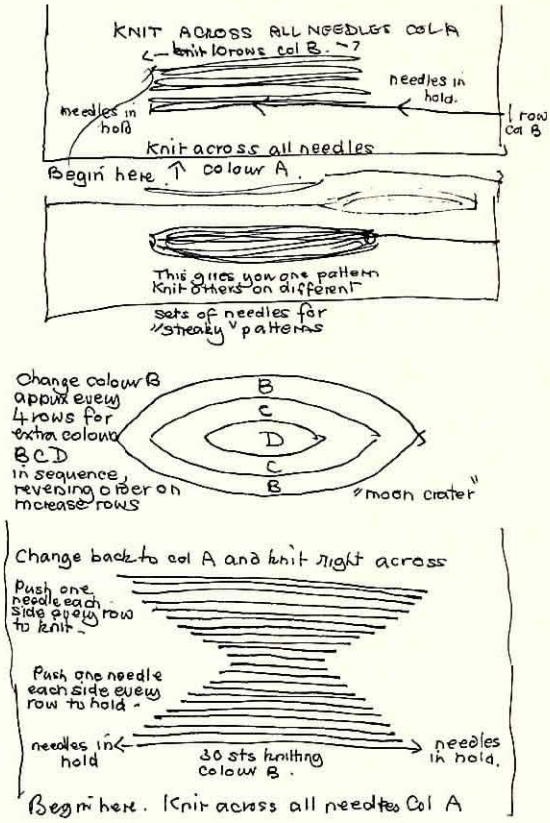
"Woven in" moons also make a super decoration. Single motif procedures vary according to your machine, but I can do a very easy one on my Silver Reed machine by setting the machine to weaving, using an appropriate punchcard and moving the single motif cams in and out to make a big woven moon on a plain background. This idea is almost more spectacular as a large eyelet lace moon, which you can leave simple or else thread ribbons through the eyelets with dangling fringe ends (I knitted a bead on the ends).

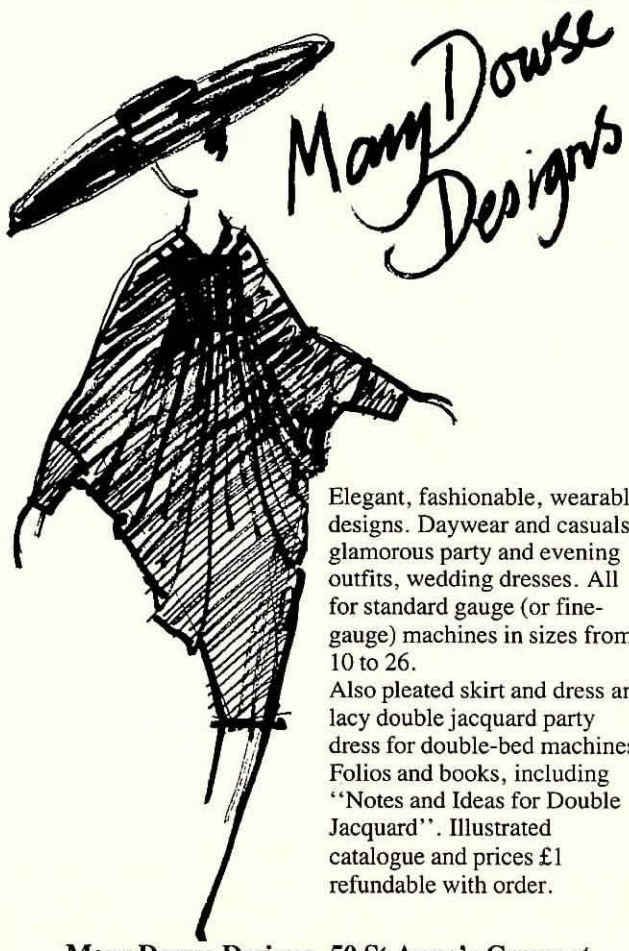
Now to move into the space age. Everyone knows what moon craters look like and you can make some wonderfully coloured and textured patterns for these with holding position and partial knitting. Last month I wrote about designing flowers this way but you can elaborate much more on this theme from simple streaky patterns to real "crater-like" shapes. "Streaky" patterns, though not strictly moon-shapes, have the same "out of this world" effect and they are the easiest way to start.

Try a sample first over about 150 needles. Knit a few inches background. Change colour. Carriage at right. Push 30 needles at left to hold. Knit one row. Push 70 needles at right to hold. Knit about 10 rows on the remaining 50 needles. Change back to first colour and knit about 10 rows. Repeat on different sets of needles, not in the same place, changing colours when you wish. This is a splendidly versatile way of patterning so spend a little time trying it out before you start on "moon craters".

Moon craters

These are made in the same kind of way but for each pattern shape you work on the same set of needles as if you were turning the heel of a sock. A diagram is easier to follow than written instructions. These can be placed anywhere on your knitting and can be big or small. You *could* make a regular all-over pattern, but I think that they look best spaced out or in a patch or group. Completely all-over patterning would certainly not be practical if you are making garments for sale as it is fairly time consuming, but "at random" or in a close group they are splendidly spectacular and make a wonderful splash of colour and pattern. If you change the colours every few rows on the first part of the "turn" and reverse the colours on the second part, you get a circular change of colour which is quite marvellous – worth the effort of sewing in the ends! The beauty of this kind of patterning is that you can produce really exciting and elaborate designs with the simplest machines. Even for those of us with more sophisticated machines it is sometimes very satisfying to "Do it yourself".





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Mary Dowse Designs, 50 St Anne's Crescent, Lewes, East Sussex BN7 1SD

5 DAISY SWEATER

PATTERN RATING

** Fairly easy for knitters with some experience.

MACHINES

This pattern is suitable for standard gauge machines.

MATERIALS

Spectrum Vermont 4-ply.
1 [1, 1] × 500g cone in Duckegg (MC).
1 [1, 1] × 100g ball in White (A).
1 [1, 1] × 100g ball in Honey (B).
3 mm crochet hook.
GARMENT WEIGHT
Finished garment in first size weighs 395g.

The fibre content of this yarn is 100% Acrylic. For further information about this yarn, please write to Spectrum Yarns, Spa Mills, New Street, Slaithwaite, Huddersfield HD7 5BB.

YARN THICKNESS

This yarn is medium weight and knits as four ply.

MEASUREMENTS

To fit bust 87 [92, 97] cm, 34 [36, 38] in.
Actual size 101 [107, 112] cm, 39¾ [42¼, 44] in.
Length to shoulder 56 [58, 60] cm, 22 [22¾, 23¾] in.
Sleeve seam 35 [36.5, 37.5] cm, 13¾ [14½, 14¾] in.

Instructions are written for the smallest size, larger sizes follow in square brackets. If only one figure is given, it applies to all sizes.

TENSION

30 stitches and 44 rows to 10 cm, 4 in measured over stocking stitch (tension dial setting approximately 8).

For perfect results, please check your tension carefully.

ABBREVIATIONS

See page 4.

KNITTING NOTES

We used knit side of knitting as right side of garment.
TO KNIT HOLE
RIGHT SIDE
Carriage at right. Push all Ns at left of given st number to HP. Cont on rem sts only, K 1 row. Dec 1 st at left edge of next 4 rows. K 1 row. Dec 1 st at left edge of next and foll alt row. K 6 rows. Inc 1 st (1 st in) at left edge of next and foll alt row, K 1 row. * Cast on 1 st by hand at left edge of next row. Inc 1 st (1 st in) at left edge of next row. Rep from * once more. (23 rows). Break off yarn leaving approx 15 cm, 6 in end.
LEFT SIDE
Push all Ns at right of hole to HP. Take carriage to right. 24 rows have registered on RC. Rewind RC by 24 rows. Push all Ns at left of given st number to HP. Cont on these sts only: rejoin MC at right of rem sts. Cast off 3 sts at beg of next row. Dec 1 st at right edge of next 4 rows. K 1 row. Dec 1 st at right edge of next and foll alt row. K 6 rows. Inc 1 st (1 st in) at right edge of next and foll alt row, K 1 row. * Inc 1 st (1 st in) at right edge of next row. Cast on 1 st by hand at right edge of next row. Rep from * once more. (23 rows). With carriage at left, push all Ns to WP. Push 3 empty Ns at top of hole and next adjacent N to their left to UWP and cast on by hand across them using end of yarn from right side of hole (work casting on from right to left). Hold end of yarn and K 1 row from left to right. 24 rows have been knitted.

BACK

Push 72 [76, 80] Ns at left and right of centre 0 to WP. 144 [152, 160] Ns. * Using MT and WY, cast on and K a few rows ending with carriage at right. Set RC at 000. Using MT−1 and MC, K 24 rows. Using MT+2, K 1 row. Using MT−1, K 24 rows. Make a hem by placing loops of first row worked in MC on to corresponding Ns. Unravel WY when work is completed. Using MT, K 1 row. RC shows 50 *. K 6 [12, 18] rows. Set RC at 000. Inc 1 st at each end. Work first hole at st 43 right. RC shows 24. Inc 1 st at each end. Work second hole at st 47 left. RC shows 48. Inc 1 st at each end. Work third hole at st 15 right. RC shows 72. Inc 1 st at each end. Work fourth hole at st 53 right. RC shows 96. Inc 1 st at each end. 154 [162, 170] sts. Work fifth hole at st 21 left. RC shows 120 and work measures 33.5 [35, 36.5] cm, 13¼ [13¾, 14¼] in.
SHAPE ARMHOLES
Work sixth hole at st 19 right and, *at the same time*, shape right side. Cast off 8 sts at beg of next row, K 1 row. Dec 1 st at right edge of next 6 [8, 8] rows. Dec 1 st at right edge of next and foll 7 [6, 6] alt rows. Shape left side to match when knitting left side of hole. RC shows 144. Work seventh hole at st 33 left and, *at the same time*, shape right side. Dec 1 st at right edge of next and foll 1 [2, 4] alt rows. Complete right side of hole. Shape left side to match when knitting left side of hole. RC shows 168. 106 [110, 114] sts. Work eighth hole at st 36 right. RC shows 192 **. Work ninth hole at st 17 left. RC shows 216. K 4 [6, 8] rows. RC shows 220 [222, 224] and work measures 56 [58, 60] cm, 22 [22¾, 23¾] in.
SHAPE NECK AND SHOULDERS
Push 81 [84, 87] Ns at left to HP and cont on rem sts for first side. Cast off 5 sts at beg of next row and 8 sts at beg of next row. Dec 1 st at left edge and cast off 5 sts at beg of next row. Dec 1 st at beg of next row. Cast off rem 5 [6, 7] sts. With carriage at right, push 56 [58, 60] Ns at right from HP to UWP. Using WY, K a few rows and release from machine. With carriage at left, push rem Ns from HP to UWP and finish to correspond with first side, reversing shapings.

FRONT

Work as for back to **. K 0 [2, 4] rows.
SHAPE NECK
Push 71 [74, 77] Ns at left to HP and cont on rem sts for first side. K 1 row. Cast off 4 sts at beg of next and foll alt row. Dec 1 st at neck edge of every row until 21 [22, 23] sts rem, then on every foll alt row until 15 [16, 17] sts rem. K 6 rows.
SHAPE SHOULDER
Cast off 5 sts at beg of next and foll alt row, K 1 row. Cast off rem 5 [6, 7] sts. With carriage at right, push 36 [38, 40] Ns at right from HP to UWP. Using WY, K a few rows and release from machine. With carriage at left, push rem Ns from HP to UWP and finish to correspond with first side, reversing shapings.

SLEEVES

Push 45 [46, 47] Ns at left and right of centre 0 to WP. 90 [92, 94] Ns. Work as for back from * to *. Set RC at 000. K 8 rows. Shape sides by inc 1 st at each end of next and every foll 8th row until there are 96 [98, 100] sts. K 7 rows. RC shows 32. Work first hole at st 3 right and, *at the same time*, cont to inc on every 8th row from previous inc. RC shows 56. Cont to inc on every 8th row from previous inc until there are 110 [112, 114] sts. K 7 rows. RC shows 88. Work second hole at st 27 left and, *at the same time*, cont to inc on every 8th row from previous inc. RC shows 112. Cont to inc on every 8th row from previous inc until there are 120 [124, 128] sts. K 11 [9, 7] rows. RC shows 132 [138, 144] and work measures 35 [36.5, 37.5] cm, 13¾ [14½, 14¾] in.
SHAPE TOP
Cast off 8 sts at beg of next 2 rows. Dec 1 st at each end of next and every foll alt row until 98 [102, 106] sts rem. K 1 row. Work third hole at st 13 right and, *at the same time*, cont to dec on every alt row from previous dec. RC shows 164 [170, 176]. Cont to dec on every alt row from previous dec until 62 [70, 78] sts rem. K 1 row. Dec 1 st at each end of every row until 46 sts rem. Cast off rem 4 sts at beg of next 2 rows. Cast off rem 38 sts.

BACK NECKBAND

Push 76 [78, 80] Ns to WP. Using MT and WY, cast on and K a few rows ending with carriage at right. Set RC at 000. Using MT−1 and MC, K 2 rows. Dec 1 st at each end of next and every foll alt row until 54 [56, 58] sts rem. K 1 row. Using MT+2, K 1 row. Using MT−1, K 2 rows. Inc 1 st at each end of next and every foll alt row until there are 76 [78, 80] sts. K 1 row. RC shows 49. Make a hem by placing loops of first row worked in MC on to corresponding Ns. Using MT, K 1 row. With P side of back facing, pick up 10 sts down left side of neck, 56 [58, 60] sts across back and 10 sts up right side of back and place on to Ns. Using MT+2, K 2 rows. Cast off loosely.

Skirt, COPPERNOB. Necklace, FREEMANS. Earrings, COROCRAFT.

43 ▶

5

SPOTLIGHT

It is heartwarming to know how important machine knitting can be.

To us it is a hobby, perhaps an additional income, sometimes a lifesaver when things are difficult but in countries where life is altogether harder it can make a startling difference to family income and the quality of life. You've read previously of Christine Morey's adventures in Romania and now we bring you Lori Adams's account of her experiences in Thailand.

Lori Adams

My name is Lori Adams, but only my mother calls me that. Everyone else calls me "L.A.". I am a US Peace Corps Volunteer (PCV). This is a programme similar to your Volunteer Service Organisation and is requires a two year commitment to work in a developing country. I am 36 years old and originally from New York State.

Prior to becoming a Volunteer, I was a cutter/draper/pattern maker in professional theatre. Many of the productions I did were huge and elaborate and eventually I felt "burnt out" – in need of a "reality check". So what better way to see the "real" world that to join the Peace Corps. My initial interview for Peace Corps was from a pay 'phone in a theatre lobby during a coffee break. That started the long and tedious process of being accepted and assigned.

Because of my skills, I was assigned to a small business project in Jamaica – a strange and wonderful place. There, a group of 45 "trainees" went through a seven week cross cultural and technical training in order to start work in late September. Well I didn't make it that far. At the end of week six, I had a medical interview where it was decided that due to hurricane Gilbert there was no medical facility adequate for my medical needs; I'm asthmatic. During training I had no asthma-related problems, so I couldn't understand this decision at all. Nonetheless, one very upset and hurt L.A. was put on a plane home. Once there, I tried every avenue of appeal on the Jamaica decision. Peace Corps was willing to send me off to Honduras, but I didn't feel right about it. I decided that perhaps Peace Corps wasn't meant to happen for me, but kept on with the appeal over Jamaica.

During this time I had my first experience with a knitting machine. I was living in a friend's attic workshop and in need of something to take my mind off my troubles. There was an old knitting machine up there which beckoned me to keep myself occupied while I was waiting to hear about my appeal. Through reading and experimentation, I made a couple of simple sweaters and decided that this form of knitting was "great". I found my knowledge of pattern making helped a lot with the knitting machine concept. (With a little re-working I even found the sweaters I made were nice enough to give as Christmas presents!) Still, I needed to find paid work. For a change I was in the right place at the right time and got a job, with housing, at the Folger Theatre in Washington DC.

The craziness of the theatre business was apparent from day one and about three weeks into my ten week contract, I thought I ought to give Peace Corps another try. I called and asked what was happening to my appeal. I was told that they would look into my case and get back to me. Two days later they called back and said that I couldn't go back to Jamaica, but offered me a place in the next group going to Thailand, which was leaving in February. I said "yes" immediately.

All in all, it was a crazy time – the months between my Jamaica dismissal and my Thai offer that is. But on February 25th 1990, I left for Thailand. I had never been to Asia before and really didn't know what to expect. Bangkok is an amazing throng of people. Here I started my three months training along with 43 other expectant trainees.

The three months went quickly and, as in Jamaica, it involved language, cross-cultural and technical training. I was put in a Community Development programme with six others and only our "technical" training differed from that of the others in the larger group. By the end of May, we were finished with training and sworn in as Peace Corps Volunteers. We were all sent to different sites to begin our two year commitment to "serving the people of rural Thailand".

I was sent to Nongkhai province in the North East of Thailand on the Maekhong River across from the capital of Laos. I settled in pretty quickly, though suffering a bit from culture shock and more from the realisation that I was semi-illiterate in the Thai language: I had the ability to communicate verbally but at a child's level and almost no ability to read. Nonetheless, I started going out with the Thai development workers, to visit villages and meet the people I would be working with for the next two years.

I developed a lovely friendship with a woman co-worker named Yawadee, who everyone calls "Dang" which means "red" in Thai. We really hit it off and I started working almost exclusively with her because we had found our own special form of communication called "Tinglish" (a crazy mix of Thai and English). What I didn't know was that a few months before we started to work together she had written a proposal to the Thai government to start a "machine knitting project" in one of her districts. Our destination and purpose at first unbeknownst to me, we went on a shopping expedition one day to a larger province close to Nongkhai. Finally we stopped at a machine knitting company and I realised what she was shopping for. She had 6,000 baht ($240). The old machines that were showed to us were very simple, but they were asking 7,000 baht for them. I asked Dang if she knew anything on the subject of knitting machines. "No," she said, then she asked me if I knew anything about them. "A little," I replied. At which point she insisted I knew more (true enough) and therefore should take over the project! I was thus, unceremoniously "thrown in at the deep end".

At this point I saw for the first time, a really good reason for my being in Thailand as PCV. I knew how to research this sort of project! So, after a little research in Bangkok, I wrote a few letters and made a few calls and found a Brother distributor. He sold us a KH588 with lace carriage for 6,000 baht. What I discovered at this point, was that they, my Thai co-workers, also expected me to be the teacher for this newly organised project! I hunted high and low for reference material about machine knitting; I wrote back to the States for help. Most of the materials sent from home were actually from England, so I started to write to everyone there. I got a great response from BSK Limited, *Machine Knitting Monthly*, Angela Gordon, Marion Nelson and, of course, Ann Kite.

I started to put together a little library and had to teach myself a lot more before I could teach anyone else. Dang and I finally set out for the village where she wanted to start this "cottage industry". I met 15 women, all of whom said they wanted to learn machine knitting, but most of whom were afraid of taking responsibility for the machine. At this point I also realised (and told Dang) that there was no way I could teach 15 people at one time, with one machine without boring the other 14 of them. I proposed that I teach one woman what I knew so that she could teach the others after we got more machines. This is how I met "Pi" Arune.

Arune is a great hand-knitter and she was really thrilled at the thought of learning to use the machine. She also felt it would be an honour to have custody of the machine. We "took" to one another right away and she had the patience to understand my own special version of Thai. We set about our task. She caught on pretty quickly, so I would go home each night to teach myself something new so I could share it with her the next day. It was hard to keep ahead. Soon, though, we hit a Catch-22: I could get funding for more machines if there was a "group" organised, but no village women wanted to be organised if they didn't have machines. Also, there are instructors with the Ministry of Industry in Bangkok who teach machine knitting, but they teach only if you have a group of ten of more. Crazy! In search of machines to enable the group to form, I put together a solicitation brochure and sent it to people in the US. I got no machines initially, but did receive a huge carton of magazines and books. Every little bit helped and I was encouraged. Meanwhile I

found other knitting groups right in "my" province and took Arune with me to talk with the women in it in the hope they could answer the questions that I couldn't. But they all just had more questions for me!

I was amazed to realise that some of them had been using their machines for five years and had no idea of the machines' capabilities because all the instructions are written in either English, Spanish or Japanese; nothing is in Thai.

I would read these books and show them what they wanted to know. Next I had yet another idea, inquisitive spirit I've been able to share and the doors I've helped open. And this for my money is what Peace Corps is all about.

Richard Kite, Manager of Ann Kite Educational Services, adds: "We were so interested in what L.A. told us about Arune that we arranged to mail her four more of our Video Courses!

"We found L.A.'s news of particular interest because, as she says, the commentary on our videos is of course in English and is worthless to the local Thai women. So all they learn comes entirely from the picture.

Arune keeps amazing me with her quickness and eagerness to learn. I keep watching the "diplomatic pouch" for more machines.

I wrote to the American Women's Club of Thailand and asked for the donation of a video player. (Believe it of not, most Thai villagers have TV.) At the same time, I wrote to Ann Kite Education Services and they sent me their basic Video Course. To my utter surprise, Arune went home after one viewing and produced the V-neck sweater with patterning that she had seen on the Video! (Granted, there were a few flaws . . . but hey, "MY PEN RAI" ("never mind"), as we say about 100 times a day here in Thailand!) My guess was right when I thought they would get an awful lot from a Video Course, **even though it wasn't in their language**. Ann Kite produces an excellent video, very clear and with enough repetition for understanding, not boredom. Of course, our set up is rather simple. I carry the video player around on a motorcycle!

Anyway, a machine was then procured by the Peace Corps Gifts-In-Kind (per my solicitation) and another through Christian Children's Fund. Slowly, but surely, the machine knitting project is taking on a life of its own. Arune keeps amazing me with her quickness and eagerness to learn. I keep watching the "diplomatic pouch" for more machines.

I am dabbling in a costume jewellery project to help local youth groups earn money and I'm helping a couple of "city girls" start a coffee shop for "world travellers", which Nongkhai seems to have in ever increasing numbers. My stay here is up in May 1992 and I am planning to get my master's degree in Knitwear/Textile design with emphasis on computer assisted design and manufacture.

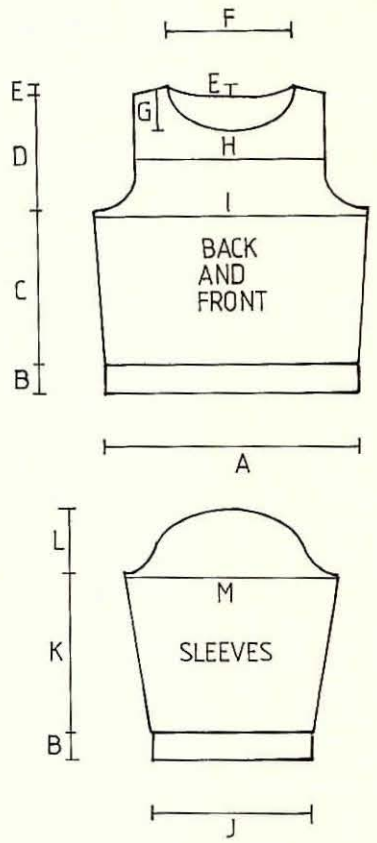
It's a long road from here to there – at least as far as it was from there to here via Jamaica! But before I take the first step out of here, I think I'll feel pretty good about the knowledge and

"A unique feature of our Video Courses is that they are designed to tell a picture-story and we feel this is why Arune was able to learn so quickly. As she showed, the commentary isn't all that important. In fact, we record all our videos **without** sound in the first place. We add the commentary at the very last minute and it is designed simply to strengthen the picture-story, not to add to it. If you remove the sound, the bulk of the message can still be received by the student, as Arune has shown.

"If a video producer records live sound when filming, then the 'storyline' is bound to be carried by the commentary and you end up with a talk illustrated by pictures. If you take the 'talk' away (because it's in the wrong language!) it is actually quite difficult to learn from the pictures because the 'storyline' has gone.

"At Ann Kite Educational Services, we feel that to use the medium of video to its full potential means putting the 'story' into the pictures. And we are fascinated to know that this approach has been shown to be so effective in a remote part of the Far East where our cassettes are transported on the back of a motorcycle! We join *MKM* in sending our very best wishes to L.A., Arune and all the Thai knitters of Nongkhai province."

The "Ann Kite" Video Course No.1 used by Arune is still available on offer, giving an extra-large saving of ***£12.75.*** *To claim under this offer, you need the voucher from our April or May issues, where you will also find details of how to buy your video course.* ***For Course No.1 only,*** *Ann Kite Educational Services have extended the validity of the voucher to* ***30th June,*** *so there is still plenty of time to make your purchase. (For other Video Courses, the offer closes on 30th May).*



A = 48 [50.5, 53] CM	H = 35 [36.5, 38] CM
B = 5 CM	I = 51 [54, 56.5] CM
C = 28.5 [30, 31.5] CM	J = 30 [30.5, 31] CM
D = 22.5 [23, 23.5] CM	K = 30 [31.5, 32.5] CM
E = 1 CM	L = 12 CM
F = 25 [26, 26.5] CM	M = 40 [41, 42.5] CM
G = 7.5 CM	

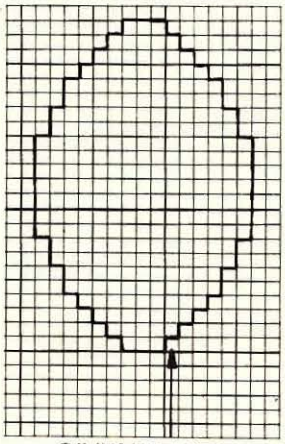
FRONT NECKBAND

Push 84 [86, 88] Ns to WP. Using MT and WY, cast on and K a few rows ending with carriage at right. Set RC at 000. Using MT−1 and MC, K 2 rows. Dec 1 st at each end of next and every foll 4th row until 72 [74, 76] sts rem. K 1 row. Using MT+2, K 1 row. Using MT−1, K 2 rows. Inc 1 st at each end of next and every foll 4th row until there are 84 [86, 88] sts. K 1 row. RC shows 49. Make a hem by placing loops of first row worked in MC on to corresponding Ns. Using MT, K 1 row. With P side of front facing, pick up 24 sts down right side of neck, 36 [38, 40] sts across neck and 24 sts up left side of neck and place on to Ns. Using MT+2, K 2 rows. Cast off loosely.

CROCHET DAISIES

Using 3 mm crochet hook and B, make 5 chain and join into a ring with a slip st. Work 12 double crochet into this ring and 1 slip st into first double crochet. Break off B. Using A, * work 1 double crochet into next double crochet on ring, 3 chain. With K side of work facing, insert hook from back to front through edge of one hole at centre top and make 1 double crochet, 3 chain. Rep from * working around edge of hole making 12 petals, spaced like the hours on a clock. End with a slip st into first double crochet. Break off A and pull through. Work a daisy in each hole.

CHART FOR HOLE



GIVEN ST NO.

MAKING UP

Join shoulder and neckband seams. Join side and sleeve seams. Set in sleeves.

6 SWEATER EDGED WITH CROCHET

PATTERN RATING

* Easy to knit.

MACHINES

This pattern is suitable for standard gauge machines.

MATERIALS

Spectrum Vermont 4-ply.
1 [1, 1] × 500g cone in Cream (MY).
2.50 mm crochet hook.
GARMENT WEIGHT
Finished garment in first size weighs 295g.

The fibre content of this yarn is 100% Acrylic. For further information about this yarn, please write to Spectrum Yarns, Spa Mills, New Street, Slaithwaite, Huddersfield HD7 5BB.

YARN THICKNESS

This yarn is medium weight and knits as four ply.

MEASUREMENTS

To fit bust 87 [92, 97] cm, 34 [36, 38] in.
Actual size 99 [104, 109] cm, 39 [41, 43] in.
Length to shoulder without crochet 52 [53, 54] cm, 20½ [21, 21¼] in.
Sleeve seam without crochet 35 [36, 37] cm, 13¾ [14¼, 14½] in.

Instructions are written for the smallest size, larger sizes follow in square brackets. If only one figure is given, it applies to all sizes.

TENSION

31 stitches and 44 rows to 10 cm, 4 in measured over stocking stitch (tension dial setting approximately 8).

For perfect results, please check your tension carefully.

ABBREVIATIONS

See page 4.

KNITTING NOTES

We used knit side of knitting as right side of garment.

BACK

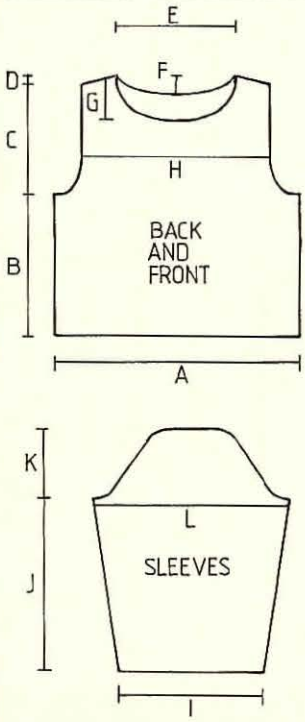
Using MY, cast on 156 [164, 172] sts by hand. Set RC at 000. Using MT, K 130 [130, 134] rows. Work measures 29.5 [29.5, 30.5] cm, 11¾ [11¾, 12] in.
SHAPE ARMHOLES
Cast off 8 sts at beg of next 2 rows. Dec 1 st at each end of every row until 126 [130, 138] sts rem, then on every foll alt row until 108 [112, 116] sts rem *. K 59 [61, 57] rows.
SHAPE NECK
Using a length of MY, cast off centre 48 [50, 52] sts. Push 30 [31, 32] Ns at left to HP and cont on rem sts for first side. K 1 row. Cast off 8 sts at beg of next row. Dec 1 st at neck edge of every row until 17 [18, 19] sts rem, then on every foll alt row until 14 [15, 16] sts rem. K 1 row.
SHAPE SHOULDER
Cast off 5 sts at beg of next and foll alt row, K 1 row. Cast off rem 4 [5, 6] sts. With carriage at left, push rem Ns from HP to UWP. Finish to correspond with first side, reversing shapings.

FRONT

Work as for back to *. K 39 [41, 37] rows.
SHAPE NECK
Using a length of MY, cast off centre 32 [34, 36] sts. Push 38 [39, 40] Ns at left to HP and cont on rem sts for first side. K 1 row. Cast off 4 sts at beg of next and foll alt row. Dec 1 st at neck edge of every row until 21 [22, 23] sts rem, then on every foll alt row until 14 [15, 16] sts rem. K 7 rows.
SHAPE SHOULDER
Cast off 5 sts at beg of next and foll alt row, K 1 row. Cast off rem 4 [5, 6] sts. With carriage at left, push rem Ns from HP to UWP. Finish to correspond with first side, reversing shapings.

SLEEVES

Using MY, cast on 92 [94, 96] sts by hand. Set RC at 000. Using MT, K 2 rows. Shape sides by inc 1 st at each end of next and every foll 10th [9th, 9th] row until there are 124 [128, 132] sts. K 3 [13, 8] rows. RC shows 156 [160, 164] and work measures 35 [36, 37] cm, 13¾ [14¼, 14½] in.
SHAPE TOP
Cast off 8 sts at beg of next 2 rows. Dec 1 st at each end of next and every foll alt row until 50 [50, 58] sts rem, then on every row until 48 sts rem. Cast off 4 sts at beg of next 2 rows. Cast off rem 40 sts.



A = 50 [52.5, 55] CM
B = 29.5 [29.5 , 30.5] CM
C = 22.5 [23.5, 23.5] CM
D = 1 CM
E = 25.5 [26.5, 27] CM
F = 4 CM
G = 8.5 CM
H = 34.5 [36, 37] CM
I = 29.5 [30 , 30.5] CM
J = 35 [36, 37] CM
K = 14 [15, 15] CM
L = 40 [41, 42.5] CM

PRESSING

With wrong side facing, pin out all pieces to measurements given. Press carefully following instructions on cone band.

MAKING UP

Join shoulder, side and sleeve seams. Set in sleeves.

CUFFS

With right side facing, using 2.50 mm crochet hook and MY, work 1 round in dc around cuff edge, taking 1 st between each st of knitting, join with 1 slip st into first dc.
Round 2: Work in dc, dec to 75 [75, 80] sts by working 2 sts tog approx every 5 sts, join with 1 slip st into first dc.
Round 3: * 4 ch, miss 4 dec, 1 slip st into next dc. Rep from * to end, join last slip st into base of 4 ch at beg of round.
Round 4: * Into next ch loop, work (1 tr, 1 ch) 3 times, 1 tr into same ch loop; 1 slip st into next slip st. Rep from * to end.
Round 5: * 1 dc into space between first and 2nd tr, 3 ch, 1 dc into space between 2nd and 3rd tr, 3 ch, 1 dc into same space, 3 ch, 1 dc into space between 2nd and 3rd tr, 1 slip st into next slip st. Rep from * to end. Fasten off.

LOWER EDGE

Work 1st round as for cuffs, taking approx 2 dc for every 3 sts.
Round 2: Work in dc, dec to 205 [215, 225] sts by working 2 sts tog as required, join with 1 slip st into first dc.
Work rounds 3-5 as for cuffs.

NECK EDGE

With right side facing, using 2.50 mm crochet hook and MY, beg at left shoulder seam and work 70 dc evenly around front neck edge to right shoulder seam; work 60 dc around back neck edge. 130 dc. Join with 1 slip st into first dc.
Round 2: Work in dc join with 1 slip st into first dc.
Work rounds 3-5 as for cuffs.
Fold neck edge to outside along round 3. Begin again at shoulder seam, with right side facing and work round 3 again with each slip st into slip st of previous round 3.
Next Round: 2 ch, 3 tr into first ch loop, * 4 tr into next ch loop. Rep from * to end, fastening off with 1 slip st into top of 2 ch at beg of round.

Trousers COPPERNOR Jewellery FENWICK

6

7/8 FAIR ISLE TWIN SET

PATTERN RATING

** Fairly easy for knitters with some experience.

MACHINES

This pattern is suitable for standard gauge electronic machines with or without a ribber.

MATERIALS

Amberyarn Academy 4-ply.
1 [1, 1, 1] × 400g cone in Cream (MC).
Amberyarn Rio Chico.
1 [1, 1, 1] × 340g cone in Shade 43 (C).
6 buttons.
GARMENT WEIGHT
Finished garments in second size weigh: slipover 220g, cardigan 340g.

The fibre content of these yarns is: Academy, 100% Acrylic; Rio Chico, 95% Acrylic, 5% Polyester. For further information about these yarns, please write to Amberyarn Ltd., Dock Mills, Dockfield Terrace, Shipley, West Yorkshire BD17 7AW.

YARN THICKNESS

These yarns are medium weight and knit as four ply.

MEASUREMENTS

To fit bust 82 [87, 92, 97] cm, 32 [34, 36, 38] in.
SLIPOVER
Actual size 87 [92, 97, 102] cm, 34¼ [36¼, 38¼, 40¼] in.
Length to shoulder 63.5 [65, 66, 67] cm, 25 [25½, 26, 26½] in.
CARDIGAN
Actual size 91 [96, 101, 107] cm, 35¾ [37¾, 39¾, 42¼] in.
Length to shoulder 70 [71, 72, 73] cm, 27½ [28, 28¼, 28¾] in.
Sleeve seam before turning up cuff 51 [52.5, 54, 54] cm, 20 [20¾, 21¼, 21¼] in.

Instructions are written for the smallest size, larger sizes follow in square brackets. If only one figure is given, it applies to all sizes.

TENSION

33 stitches and 35 rows to 10 cm, 4 in measured over Fair Isle pattern (tension dial setting approximately 7).
30 stitches and 38 rows to 10 cm, 4 in measured over stocking stitch (tension dial setting approximately 7).

For perfect results, please check your tension carefully.

ABBREVIATIONS

See page 4.

KNITTING NOTES

We used knit side of knitting as right side of garment.
Fill in pattern cards, as shown, before starting to knit.
We used the Brother 910 mylar sheet No. 6 for this pattern and reproduce it and an adaptation courtesy of Jones+Brother. You may substitute a similar Fair Isle pattern of your choice. For further information about Brother cards and machines, please write to Jones+Brother, Shepley Street, Guide Bridge, Audenshaw, Manchester M34 5JD.
SINGLE MOTIF FAIR ISLE (BROTHER MACHINES)
Push N 11 to UWP on every row.
MACHINES WITH RIBBER
For all ribbing, put slide lever on I for Brother machines.

SLIPOVER

BACK

MACHINES WITH RIBBER
With ribber in position and carriage at right, set machine for 2×2 rib. Push 73 [77, 81, 85] Ns at left and right of centre 0 to WP. 146 [154, 162, 170] Ns. * Push corresponding Ns on ribber to WP. Arrange Ns for 2×2 rib. Using MC, cast on and K 3 tubular rows. Carriage is at right. Set machine for 2×2 rib knitting. Set RC at 000. Using MT−4/MT−4, K 40 rows. Transfer sts for st st *.
MACHINES WITHOUT RIBBER
Push 73 [76, 81, 85] Ns at left and 73 [76, 80, 85] Ns at right of centre 0 to WP. 146 [152, 161, 170] Ns. * Push every 3rd N back to NWP. Using MT and WY, cast on and K a few rows ending with carriage at left. Set RC at 000. Using MT−2 and MC, K 81 rows. Push Ns from NWP to WP and make a hem by placing loops of first row worked in MC evenly along the row. Unravel WY when work is completed *.
2nd SIZE
Inc 1 st at each end.
3rd SIZE
Inc 1 st at right edge.
ALL SIZES
146 [154, 162, 170] sts.
ALL MACHINES
Insert card and lock on first row. Take carriage across twice without knitting. Release card and cont in Fair Isle patt with MC in feeder 1/A and C in feeder 2/B. Set RC at 000. Using MT, K 112 rows. Work measures 41 cm, 16¼ in **.
SHAPE ARMHOLES
Cast off 6 sts at beg of next 2 rows and 3 sts at beg of foll 4 rows. Dec 1 st at each end of every row until 86 [90, 96, 102] sts rem. K 56 [58, 61, 64] rows. RC shows 192 [196, 200, 204] and work measures 63.5 [65, 66, 67] cm, 25 [25½, 26, 26½] in.
SHAPE SHOULDERS
Cast off 5 [5, 5, 6] sts at beg of next 6 rows and 4 [5, 7, 6] sts at beg of foll 2 rows. Cast off rem 48 [50, 52, 54] sts.

FRONT

Work as for back to **.
SHAPE NECK AND ARMHOLES
Note patt row on card. Using nylon cord, K 73 [77, 81, 85] sts at left by hand, taking Ns down to NWP. Cont on rem sts for first side. Dec 1 st at neck edge of next and every foll 3rd row and, *at the same time*, cast off 6 sts at beg of next row, K 1 row. Cast off 3 sts at beg of next and foll alt row, K 1 row. Dec 1 st at armhole edge of every row until 35 [36, 39, 41] sts rem. Cont to dec at neck edge only on every 3rd row from previous dec until 19 [20, 22, 24] sts rem. K 10 [11, 12, 13] rows.
SHAPE SHOULDER
Cast off 5 [5, 5, 6] sts at beg of next and foll 2 alt rows, K 1 row. Cast off rem 4 [5, 7, 6] sts. With carriage at right, unravel nylon cord over rem 73 [77, 81, 85] Ns bringing Ns back to WP. Lock card on number previously noted. Take carriage to left without knitting. Release card and cont in Fair Isle patt. Finish to correspond with first side, reversing shapings.

BACK NECKBAND

Push 38 [40, 42, 44] Ns to WP. Using MT and WY, cast on and K a few rows ending with carriage at left. Set RC at 000. Using MT−1 and MC, K 21 rows. Make a hem by placing loops of first row worked in MC on to corresponding Ns. Using MT, K 1 row. With P side facing, pick up 38 [40, 42, 44] sts across back neck and place on to Ns. Using MT+3, K 1 row. Cast off.

RIGHT FRONT NECKBAND

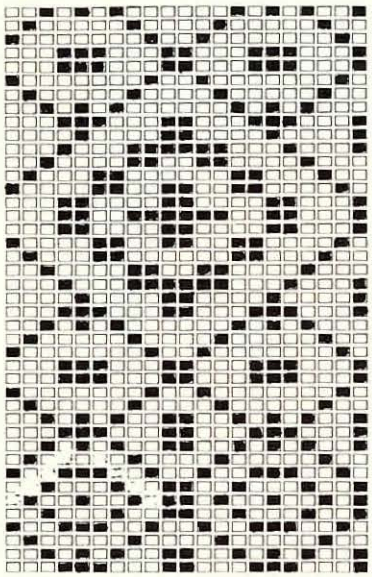
Push 81 [84, 87, 90] Ns to WP. Using MT and WY, cast on and K a few rows ending with carriage at left. Set RC at 000. Using MT−1 and MC, K 1 row. Dec 1 st at left edge of next 9 rows. K 1 row. Inc 1 st at left edge of next 9 rows. K 1 row. Make a hem by placing loops of first row worked in MC on to corresponding Ns. Using MT, K 1 row. With P side facing, pick up 81 [84, 87, 90] sts along right side of front neck and place on to Ns. Using MT+3, K 1 row. Cast off.

LEFT FRONT NECKBAND

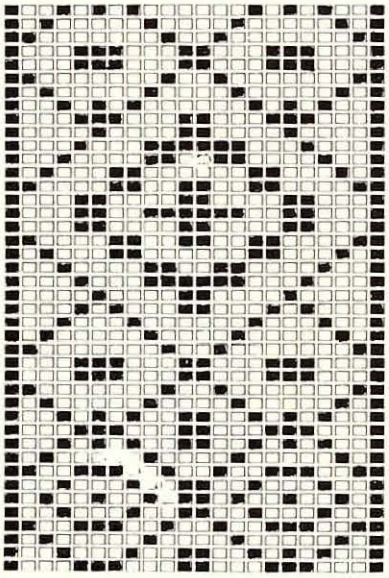
Work as for right front neckband reversing shaping by reading left for right and right for left.

ARMHOLE BANDS

Join shoulder and neckband seams.
MACHINES WITH RIBBER
With ribber in position and carriage at right, set machine for 2×2 rib. Push 154 [162, 170, 178] Ns on each bed to WP. Arrange Ns for 2×2 rib. Using MC, cast on and K 3 tubular rows. Carriage is at right. Set machine for 2×2 rib knitting. Set RC at 000. Using MT−4/MT−4, K 21 rows. Transfer sts for st st. Using MT, K 1 row.
MACHINES WITHOUT RIBBER
Push 152 [161, 170, 179] Ns to WP. Push every 3rd N back to NWP. Using MT and WY, cast on and K a few rows ending with carriage at left. Set RC at 000. Using MT−2 and MC, K 21 rows. Push Ns from NWP to WP and make a hem by placing loops of



SLIPOVER CARD



CARDIGAN CARD

first row worked in MC evenly along the row. Unravel WY when work is completed.

ALL MACHINES

With P side facing, pick up sts around armhole edge and place on to Ns. Using MT+3, K 1 row. Cast off.

PRESSING

With wrong side facing, pin out all pieces to measurements given. Press carefully following instructions on cone band.

MAKING UP

Join side seams. Join shaped edges of neckband at centre front neck.

MACHINES WITH RIBBER

Fold armhole bands in half and catch down on inside.

CARDIGAN

BACK

MACHINES WITH RIBBER

With ribber in position and carriage at right, set machine for 2×2 rib. Push 69 [73, 77, 81] Ns at left and right of centre 0 to WP. 138 [146, 154, 162] Ns. * Work as for back of slipover from * to *.

MACHINES WITHOUT RIBBER

Push 69 [73, 76, 81] Ns at left and 68 [73, 76, 80] Ns at right of centre 0 to WP. 137 [146, 152, 161] Ns. Work as for back of slipover from * to *.

1st AND 4th SIZES

Inc 1 st at right edge.

3rd SIZE

Inc 1 st at each end.

ALL SIZES

138 [146, 154, 162] sts.

ALL MACHINES

Set RC at 000. Using MT, K 152 rows. Works measures 49 cm, 19¼ in.

SHAPE ARMHOLES

Cast off 4 sts at beg of next 2 rows. Dec 1 st at each end of every row until 118 [126, 134, 142] sts rem, then on every foll alt row until 104 [110, 116, 122] sts rem. K 58 [60, 62, 64] rows. RC shows 232 [236, 240, 244] and work measures 70 [71, 72, 73] cm, 27½ [28, 28¼, 28¾] in.

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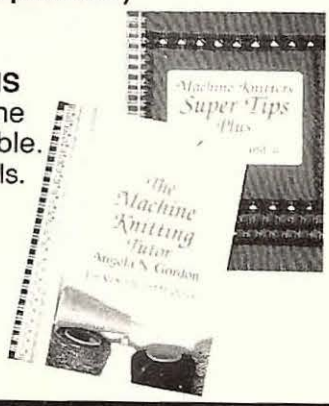

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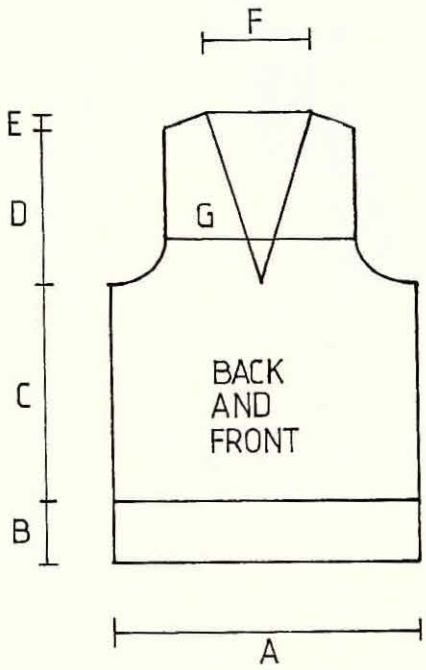
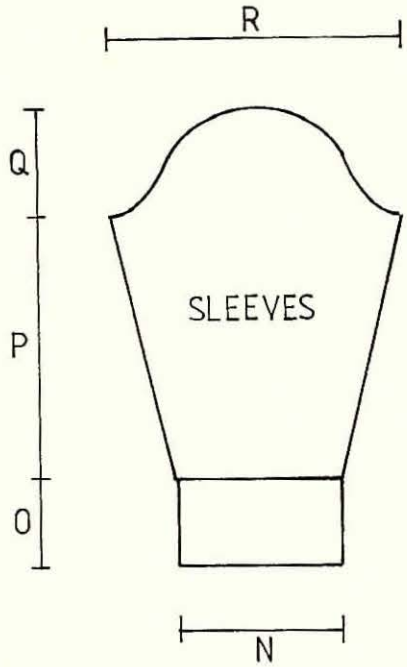
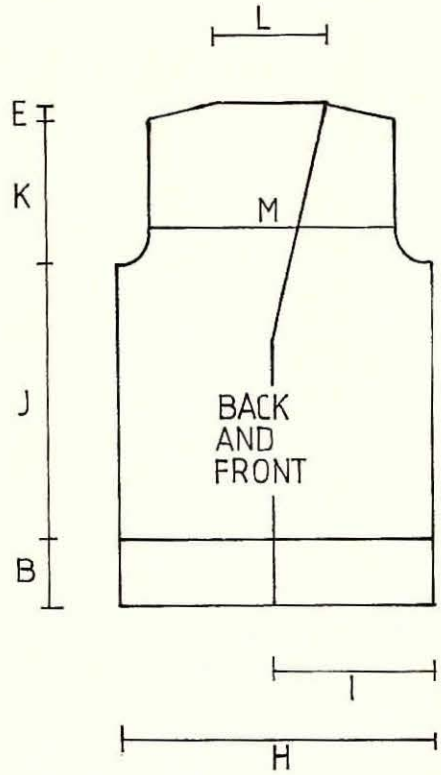






A = 44 [46.5, 49 , 51.5] CM

B = 9 CM

C = 32 CM

D = 22.5 [24, 25, 26] CM

E = 2 CM

F = 14.5 [15, 15.5, 16] CM

G = 26 [27, 29, 30.5] CM

H = 46 [48.5, 51, 54] CM

I = 22 [23, 24.5, 26] CM

J = 40 CM

K = 21 [22, 23, 24] CM

L = 16.5 [16.5, 18, 18] CM

M = 34.5 [36.5, 38.5, 40.5] CM

N = 23 [24.5, 24.5, 26] CM

O = 12.5 CM

P = 38.5 [40, 41.5, 41.5] CM

Q = 15 [16, 17, 18] CM

R = 42 [43, 44.5, 46] CM

SHAPE SHOULDERS
Cast off 7 [8, 8, 9] sts at beg of next 6 rows and 6 [6, 7, 7] sts at beg of foll 2 rows. Cast off rem 50 [50, 54, 54] sts.

RIGHT FRONT

MACHINES WITH RIBBER
With ribber in position and carriage at right, set machine for 2×2 rib. Push 15 Ns at left and 51 [55, 59, 63] Ns at right of centre 0 to WP. 66 [70, 74, 78] Ns. Work as for back of slipover from * to *.

MACHINES WITHOUT RIBBER
Push 15 Ns at left and 50 [56, 59, 62] Ns at right of centre 0 to WP. 65 [71, 74, 77] Ns. Work as for back of slipover from * to *.

1st AND 4th SIZES
Inc 1 st at right edge.

2nd SIZE
Dec 1 st at right edge.

ALL SIZES
66 [70, 74, 78] sts.

ALL MACHINES
** Insert card and lock on first row. Take carriage across twice without knitting. Release card and cont in single motif Fair Isle over 11 sts at left and 11 sts at right of centre 0, with MC in feeder 1/A and C in feeder 2/B. Set RC at 000. Using MT, K 118 rows. K 1 row extra for left front.

SHAPE FRONT EDGE
Using a double transfer tool and counting from left edge, transfer 29th and 30th sts on to 27th and 28th Ns. Transfer sts at right 2 Ns to the left. K 10 rows. Dec 2 sts at front edge as before on next and every foll 10th row until 58 [62, 66, 70] sts rem. K 3 rows.

SHAPE ARMHOLE
Cont to dec at front edge on every 10th row from previous dec as

before and, *at the same time*, cast off 4 sts at beg of next row. K 1 row. Dec 1 st at armhole edge of every row until 46 [50, 54, 58] sts rem, then on every foll alt row until 37 [40, 43, 44] sts rem. Cont to dec at front edge on every row from previous dec as before until 27 [30, 31, 34] sts rem. K 13 [17, 11, 15] rows.

SHAPE SHOULDER

Cast off 7 [8, 8, 9] sts at beg of next and foll 2 alt rows, K 1 row. Cast off rem 6 [6, 7, 7] sts **.

LEFT FRONT

MACHINES WITH RIBBER

With ribber in position and carriage at right, set machine for 2×2 rib. Push 51 [55, 59, 63] Ns at left and 15 Ns at right of centre 0 to WP. 66 [70, 74, 78] Ns. Work as for back of slipover from * to *.

MACHINES WITHOUT RIBBER

Push 50 [56, 59, 62] Ns at left and 15 Ns at right of centre 0 to WP. 65 [71, 74, 77] Ns. Work as for back of slipover from * to *.

1st AND 4th SIZES

Inc 1 st at left edge.

2nd SIZE

Dec 1 st at left edge.

ALL SIZES

66 [70, 74, 78] sts.

ALL MACHINES

Work as for right front from ** to ** reversing shapings by noting alteration in number of rows worked and reading right for left and left for right.

SLEEVES

MACHINES WITH RIBBER

With ribber in position and carriage at right, set machine for 2×2 rib. Push 35 [37, 37, 39] Ns at left and right of centre 0 to WP. 70 [74, 74, 78] Ns. Push corresponding Ns on ribber to WP. Arrange Ns for 2×2 rib. Using MC, cast on and K 3 tubular rows. Carriage is at right. Set machine for 2×2 rib knitting. Set RC at 000. Using MT−4/MT−4, K 56 rows. Transfer sts for st st.

MACHINES WITHOUT RIBBER

Push 34 [37, 37, 39] Ns at left and 34 [37, 37, 38] Ns at right of centre 0 to WP. 68 [74, 74, 77] Ns. Push every 3rd N back to NWP. using MT and WY, cast on and K a few rows ending with carriage at left. Set RC at 000. Using MT−2 and MC, K 113 rows. Push Ns from NWP to WP and make a hem by placing loops of first row worked in MC evenly along the row. Unravel WY when work is completed.

1st SIZE

Inc 1 st at each end.

4th SIZE

Inc 1 st at right edge.

ALL SIZES

70 [74, 74, 78] sts.

ALL MACHINES

Set RC at 000. Using MT, shape sides by inc 1 st at each end of every 5th row until there are 126 [130, 134, 138] sts. K 8 [12, 8, 8] rows. RC shows 148 [152, 158, 158] and work measures 51 [52.5, 54, 54] cm, 20 [20¾, 21¼, 21¼] in.

SHAPE TOP

Cast off 4 sts at beg of next 2 rows. Dec 1 st at each end of every foll alt row until 94 sts rem, then on every row until 30 sts rem. Cast off.

BACK NECKBAND

Push 42 [42, 46, 46] Ns to WP. Using MT and WY, cast on and K a few rows ending with carriage at left. Set RC at 000. Using MT−1 and MC, K 21 rows. Make a hem by placing loops of first row worked in MC on to corresponding Ns. Using MT, K 1 row. With P side facing, pick up 42 [42, 46, 46] sts across back neck and place on to Ns. Using MT+3, K 1 row. Cast off.

BUTTONHOLE BAND

Push 177 [180, 183, 186] Ns to WP. Using MT and WY, cast on and K a few rows ending with carriage at left. Set RC at 000. Using MT−1 and MC, K 5 rows. Counting from left edge, make buttonholes over 3rd, 4th, 5th, 19th, 20th, 21st, 35th, 36th, 37th, 51st, 52nd, 53rd, 67th, 68th, 69th, 83rd, 84th and 85th sts. K 11 rows. Make buttonholes over same sts as before. K 5 rows. Make a hem by placing loops of first row worked in MC on to corresponding Ns. Using MT, K 1 row. With P side facing, pick up 177 [180, 183, 186] sts along front edge and place on to Ns. Using MT+3, K 1 row. Cast off.

BUTTON BAND

Work as for buttonhole band omitting buttonholes.

PRESSING

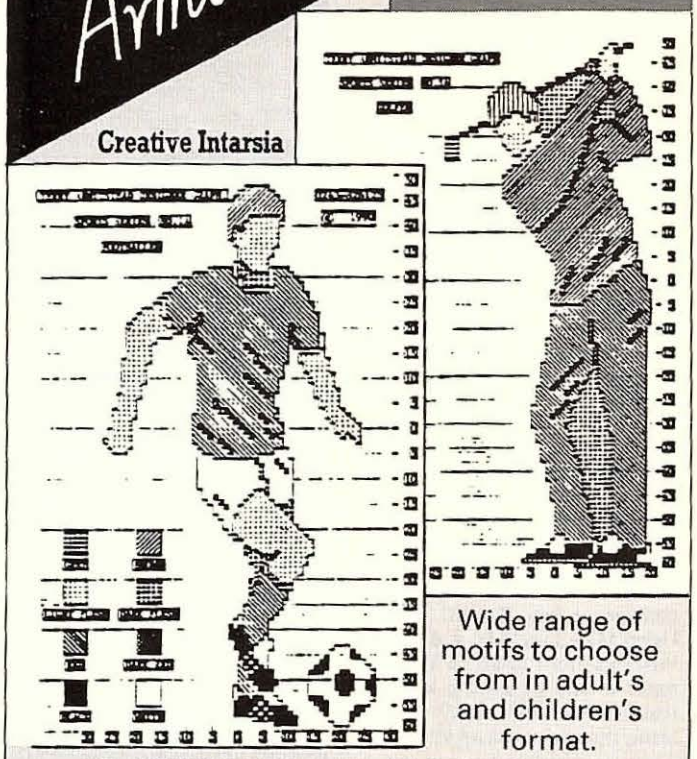
With wrong side facing, pin out all pieces to measurements given. Press carefully following instructions on cone band.

MAKING UP

Join shoulder, band, side and sleeve seams. Set in sleeves. Neaten ends of bands. Finish buttonholes and sew on buttons to correspond.

Terry Armitstead DESIGNS

Creative Intarsia



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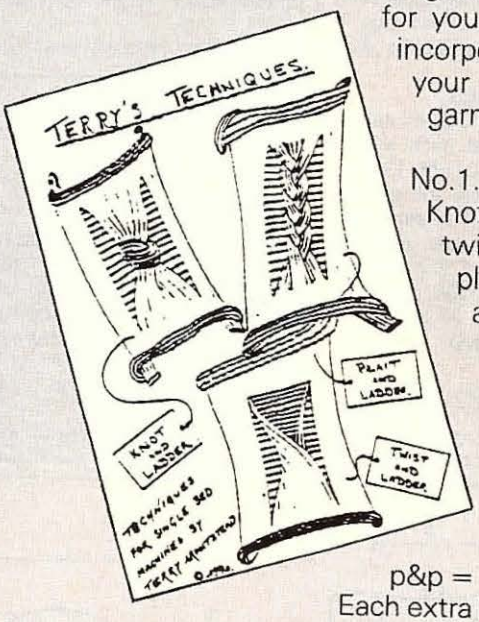

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9 BEADED SLIP STITCH SWEATER

PATTERN RATING

** Fairly easy for knitters with some experience.

MACHINES

This pattern is suitable for standard gauge punchcard or electronic machines with or without a ribber.

MATERIALS

King Cole Anti-Tickle 4-ply.
1 [1, 2] × 500g cones in Aqua (MY).
Approx 150 [180, 180] pearl knitting beads.
Hague bead transfer tool.
GARMENT WEIGHT
Finished garment in first size weighs 450g.

The fibre content of this yarn is 100% Wool. For further information about this yarn, please write to King Cole Ltd., Merrie Mills, Old Souls Way, Bingley BD16 2AX.

YARN THICKNESS

This yarn is medium weight and knits as four ply.

MEASUREMENTS

To fit bust 82-87 [92-97, 102-107] cm, 32-34 [36-38, 40-42] in.
Actual size 96 [104, 112] cm, 37¾ [41, 44] in.
Length to shoulder 66 cm, 26 in.
Sleeve seam 43.5 [44.5, 46] cm, 17¼ [17½, 18¼] in.

Instructions are written for the smallest size, larger sizes follow in square brackets. If only one figure is given, it applies to all sizes.

TENSION

30 stitches and 50 rows to 10 cm, 4 in measured over slip stitch (tension dial setting approximately 9).

For perfect results, please check your tension carefully.

ABBREVIATIONS

See page 4.

KNITTING NOTES

We used purl side of knitting as right side of garment.
Punch card, as shown, before starting to knit. Fill in pattern card, as shown, before starting to knit.
SILVER REED ELECTRONIC MACHINES
Place needle 1 cam between Ns 12 and 13 at left of centre 0.
SLIP STITCH PATTERN WITH BEADS
K 19 rows. Place beads on sts shown on chart (hold beads down with thumb nail), K 17 rows. These 36 rows form pattern. (1st Size only: Do not place beads on 2nd and 3rd Ns in from each edge.)

BACK

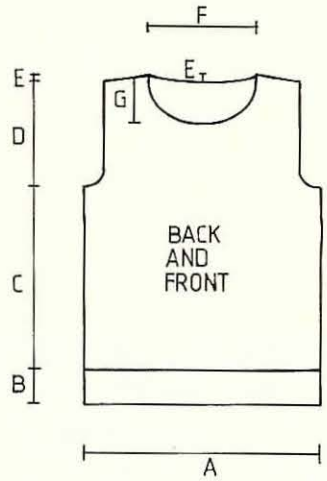
MACHINES WITH RIBBER
With ribber in position and carriage at right, set machine for 1×1 rib. Push 73 [79, 85] Ns at left and right of centre 0 to WP. 146 [158, 170] Ns. Push corresponding Ns on ribber to WP. Arrange Ns for 1×1 rib. Using MY, cast on and K 3 tubular rows. Carriage is at right. Set carriage for 1×1 rib knitting. Set RC at 000. Using MT−6/MT−6, K 30 rows. Transfer sts for st st.
MACHINES WITHOUT RIBBER
Push 73 [79, 85] Ns at left and right of centre 0 to WP. 146 [158, 170] Ns. Push every 3rd N back to NWP. Using MT and WY, cast on and K a few rows ending with carriage at left. Set RC at 000. Using MT−3 and MY, K 61 rows. Push Ns from NWP to WP and make a hem by placing loops of first row worked in MY evenly along the row. Unravel WY when work is completed.
ALL MACHINES
Insert card and lock on first row. Take carriage across twice without knitting. Release card and cont in slip st patt with beads. K 188 rows. Work measures 44.5 cm, 17½ in.
SHAPE ARMHOLES
Cast off 8 sts at beg of next 2 rows. Dec 1 st at each end of every row unitl 120 [128, 136] sts rem, then on every foll alt row until 110 [116, 122] sts rem, then on every foll 4th row until 100 [104, 108] sts rem *. K 71 [63, 55] rows. RC shows 296 and work measures 66 cm, 26 in.
SHAPE NECK AND SHOULDERS
Note patt row on card. Using nylon cord, K 74 [77, 80] sts at left by hand taking Ns down to NWP. Cont on rem sts for first side. Cast off 4 sts at beg of next row and 6 sts at beg of next row. Dec 1 st at neck edge on every row and, *at the same time*, cast off 4 sts at beg of next and foll alt row, K 1 row. Cast off rem 4 [5, 6] sts. With carriage at right, unravel nylon cord over 48 [50, 52] Ns at right bringing Ns back to WP. Using WY, K a few rows in st st and release from machine. With carriage at right, unravel nylon cord over rem Ns bringing Ns back to WP. Lock card on number previously noted. Take carriage to left without knitting. Release card and cont in slip st patt with beads. Finish to correspond with first side, reversing shapings.

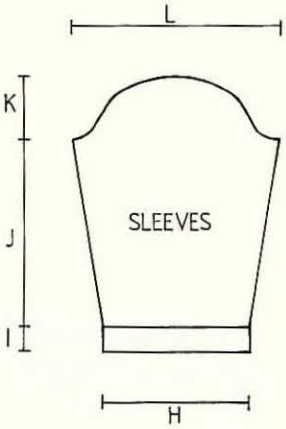
FRONT

Work as for back to *. K 27 [19, 11] rows.
SHAPE NECK
Note patt row on card. Using nylon cord, K 64 [67, 70] sts at left by hand taking Ns down to NWP. Cont on rem sts for first side. K 1 row. Cast off 4 sts at beg of next row. Dec 1 st at neck edge of every row until 28 [29, 30] sts rem, then on every foll alt row until 16 [17, 18] sts rem. K 14 rows.
SHAPE SHOULDER
Cast off 4 sts at beg of next and foll 2 alt rows, K 1 row. Cast off rem 4 [5, 6] sts. With carriage at right, unravel nylon cord over 28 [30, 32] Ns at right bringing Ns back to WP. Using WY, K a few rows in st st and release from machine. With carriage at right, unravel nylon cord over rem Ns bringing Ns back to WP. Lock card on number previously noted. Take carriage to left without knitting. Release card and cont in slip st patt with beads. Finish to correspond with first side, reversing shapings.

SLEEVES

Insert card and lock on first row. Push 45 Ns at left and right of centre 0 to WP. 90 Ns. Using MT and WY, cast on and K a few rows ending with carriage at left. Set RC at 000. Using MY, K 1 row. Release card and cont in slip st patt with beads. Shape sides by inc 1 st at each end of 9th row until there are 128 sts. K 23 [29, 35] rows. RC shows 195 [201, 207] and work measures 39 [40, 41.5] cm, 15½ [15¾, 16½] in.
SHAPE TOP
Cast off 8 sts at beg of next 2 rows. Dec 1 st at each end of every 4th row until 106 sts rem, then on every foll alt row until 66 sts rem, then on every row until





A = 48.5 [52.5, 56.5] CM
B = 7 CM
C = 37.5 CM
D = 21.5 CM
E = 1 CM
F = 22.5 [23, 24] CM
G = 10 CM
H = 30 CM
I = 4.5 CM
J = 39 [40, 41.5] CM
K = 12.5 CM
L = 42.5 CM

54▶

9

◀52

54 sts rem. Cast off 4 sts at beg of next 4 rows. Cast off rem 38 sts.

CUFFS

Push 60 Ns to WP. * Using MT and WY, cast on and K a few rows ending with carriage at right. Set RC at 000. Using MT−3 and MY, K 20 rows. Transfer every alt st to adjacent N, leaving empty Ns in WP. K 20 rows. Make a hem by placing loops of first row worked in MY on to corresponding Ns. Unravel WY when work is completed. Using MT−1, K 1 row *. With K side facing, replace 90 sts from lower edge of sleeve on to Ns gathering evenly. Using MT+1, K 2 rows. Cast off.

NECKBAND

Join right shoulder seam. Push 160 [164, 168] Ns to WP. Work as for cuffs from * to *. With K side facing, pick up sts around neck edge and place on to Ns. Using MT+1, K 2 rows. Cast off.

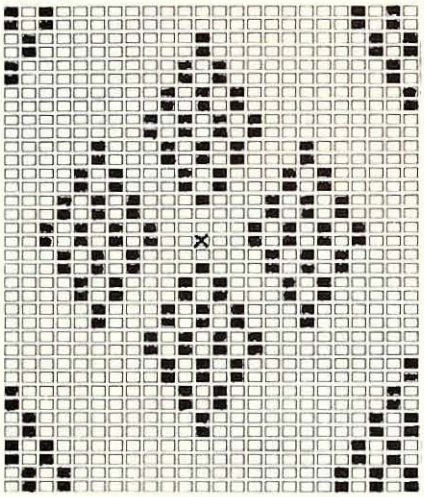
PRESSING

With wrong side facing, pin out all pieces to measurements given. Press carefully following instructions on cone band.

MAKING UP

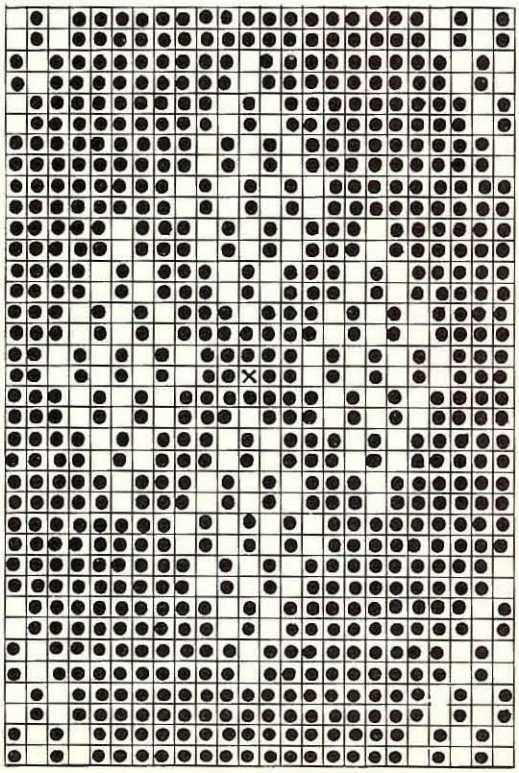
Join left shoulder and neckband seam. Join side and sleeve seams. Set in sleeves.

ELECTRONIC CHART



X = Place bead on this stitch
(Push this and adjacent Ns to UWP)

PUNCHCARD



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LATCH ON

EXPERIMENTS

Recently I have been trying out Golfer cardigans. Firstly, a "cut and sew" one, then one using Brother fine lace.

Joan Lafferty

I can't say I set out to do a "cut and sew" jacket. It happened that I had come to "cut and sew" necklines in class. I normally knit two pieces of stocking stitch to represent a back and a front, or occasionally knit two backs suitable for a child's jumper. But I had an exceptionally receptive class last year, so I decided to knit two adult size backs in Fair Isle, which is normally the fabric I use for "cut and sew". (Why isn't it "sew and cut"? After all, you sew first, then cut afterwards!) I had also made myself a promise that (a) I would use up some of the many cones in the cupboard and (b) I would try out more of the built-in patterns in the 950i machine. So I settled on a fine bouclé in a tan colour and an equally fine yarn with a slight "whisker" in cream.

I chose pattern 37 from "Stitchworld", which looks most uninspiring in the book. However, I was very pleased with the result, stripes running up and down in a sort of bird's eye pattern over two stitches, interspersed with "leaves" and geometric trailing "flowers". Nice to look at, but difficult to describe. I duly knitted two backs, marked the shape of the front neck and also a slight "dip" on the back section and stiched two lines with the sewing machine using a long stitch. I find a zig-zag tends to pucker the fabric, but this may differ with other makes of sewing machine. I always get one of the class to do the cutting – often with gritted teeth! I try to encourage them by saying it is my material they are using, which sometimes makes the person more nervous! But I have never had a disaster over 14 years and several classes per year! I demonstrated the knitting of the "sandwich" neckline but didn't actually sew it to the garment in class.

When I had got the whole lot home I had a think. I really didn't need another jumper, but what I did need was a button-to-the neck cardigan. I do a lot of speaking to various organisations, in a variety of halls, some nice and warm, some freezing cold. It is not easy, to say nothing of being undignified, to strip off a jumper in front of an audience! I have several 'V' neck cardigans, but these sometimes leave a vital spot on the chest unprotected, or at best covered only with a blouse. A cardigan that buttons to the neck keeps this portion of the anatomy covered, but is easy to unbutton and remove if necessary. I had read that the knitters in the Shetland Isles make all their beautiful Fair Isle garments "in the round" – this is hand knitting, of course. Then they cut up the middle of the front to make a cardigan. If they can do it in the far North, surely I can do it in the South?

I studied the pattern. Unfortunately the "bird's eye" stripe did not come in the middle. Instead it was the "trails", which made it difficult to determine the middle line. I took an end of a very bright contrast and tackled small stitches down the centre. Then I sewed a straight seam on the sewing machine, or rather two, one on either side of my tacking stitches. I then removed the contrast colour and cut along this line. I may say I was almost as nervous as any of my students at this point. It is one thing cutting a neckline which is on the bias, quite another to cut between stitches for the length of a front.

Then came the perennial problem – do I put the neckband on next, or the front bands. I opted for the neckband, as I usually do, because I like to do these double, so if the front bands go on first I have to do two buttonholes on the double fabric of the neckband. In this case I also wanted to get the cut edges of the neckband tidied up as soon as possible – remember this particular garment had been ferried to and fro to class and back. So I applied my "sandwich" neckline, then set about neatening the fronts.

In fact I did these in the same way as the neckband, doing the button band first; after that it is easy to mark where the buttonholes are to go, it's just a matter of arithmetic since the needles are numbered already. I was very pleased with the finished result, but I must confess, after wearing it several times, a few of the cut floats have worked through to the front. I spent a little time "fishing" these to the back and either tying off, or sewing in. If I do another cardigan in this way I shall do two or even three lines on the sewing machine. I have the first one in front of me to help estimate how far in from the edge I can sew.

Inspired with this success I decided I needed a slightly heavier garment for the colder weather. I settled on our old friend "4-ply acrylic", but not a "cut and sew" this time. Instead, I used what I consider an undervalued stitch – Brother fine lace. I realise that knitters with other makes of machine cannot achieve this stitch, which, I suppose, is why one sees few patterns for it. For anyone who has not seen this effect, the lace carriage is set to 'F' and instead of taking one stitch off and transferring it to the next needle, the carriage "hops" the stitch across from the one it is on and hooks it on to the next one. The finished result is like a small cable. The advantage of this over, say, tuck or slip stitch is that the pattern appears on the right side of the garment.

I have used this quite a lot for cardigans for an elderly lady, who was a bit of a traditionalist and would not have tuck stitch, in which the "wrong" (purl) side is used as the right side. In case any Brother knitter is interested, I chose pattern 194 from "Stitchworld", partly because the pattern ran from "North to South" and partly because there were not too many strokes with the lace carriage before the two with the knitting carriage. I have found that transferring too many stitches sometimes results in stitches being dropped. This is not so with fine lace, of course, because the stitches never leave the original needle, but can happen when knitting normal lace.

I once helped a young design student with her presentation garments. She chose pattern 137 from "Stitchworld", which has more holes than fabric. She also picked a shiny rayon for the yarn and after dropping stitches right, left and centre and making several false starts, I studied the pattern and taught myself how to latch up and darn in (when the work was off the machine) so that my "botching" did not show. She got a first class degree at the end of it all, so I can't have done too badly!

But I have gone a long way from my original fine lace and the number of strokes of the lace carriage. I choose patterns with only a few passes with the lace carriage because all the time this carriage is in operation no inches (sorry centimetres!) are being added to the length of the garment. Another reason for choosing this pattern is that the strokes with the lace carriage follow a regular pattern. That is, two with the lace carriage, two with the main one, four with the lace carriage then two as before and so on. I find I can get up a rhythm with this simple notation, more irregular passes with the lace carriage make me lose count. Yes, before you all write in, I do know that by pressing the yellow button on the machine I will be told when I need to knit with the main carriage, but (hand on heart) how many of you have got carried away and done one too many strokes with the lace carriage? I know I have!

I well remember being very "taken" with a punchcard which resembled the "Feather and fan" pattern much favoured by hand knitters many years ago. This pattern had 12 strokes of the lace carriage to two with the main carriage. I never attempted it because I am basically impatient, I suppose. I cannot see it in "Stitchworld" although number 177 has a similar sort of line. How about pattern 148? This has 20, then 16, then 12 then eight passes with the lace carriage, although to compensate somewhat when this marathon task has been undertaken, one knits eight rows with the main carriage. It is a very pretty stitch when finished and definitely one of those to reserve for when one has plenty of time to spare. As far as I am concerned, this will not be in the foreseeable future!

"I had read that the knitters in the Shetland Isles make all their beautiful Fair Isle garments "in the round" – this is hand knitting, of course. Then they cut up the middle of the front to make a cardigan. If they can do it in the far North, surely I can do it in the South?"

them on one strip of band for the photograph (see Sample 1).

a) Diagram 5.

Cast on, transfer edge stitches and knit a few rows. Transfer stitch from needle 1 to needle 3 and from needle 4 to needle 2. Leave empty needles in working position and knit on. This gives quite a small buttonhole.

b) Diagram 6.

Move stitches from needles 1 and 2 out sideways by one place. Move stitch from needle 3 to adjacent needle. Leave empty needles in working position and knit on.

c) See Diagram 5 again.

Move stitches on needles 1, 2, 3 and 4 out sideways by one place leaving four empty needles, knit one row. Drop nylon cord over the stitches and hold ends of cord down under the beds while you knit a few rows.

d) See Diagram 7, a) and b).

This is a vertical buttonhole and useful if you are using large buttons. Arrange pushers as shown in 7A. Set lock to BX/BX (E6000: use BX/LX), knit ten rows. Arrange pushers as shown in 7B. Break yarn. Set locks to GX/GX and move yarn to the left of the bed. Rethread yarn through bobbin. Set lock to BX/BX (E6000: BX/LX), knit ten rows. Return pushers to blocking rail. Set lock to N/N and continue knitting. When the band is removed from the machine there will be two ends of yarn to sew in for each buttonhole.

d) See Diagram 8 (Sample 2b).

This is suitable for a full needle rib band as in the diagram or the same method can be used on a tubular band. Transfer the stitches from needles 1, 2, 3 and 4 to the back bed and, using a long length of yarn, cast off the four back bed stitches. Using the same length of yarn make a zig-zag row, by hand, over the four back and four front bed needles. Then, again by hand, knit two tubular rows on these same eight stitches. Pull the ends of the yarn down between the beds and continue knitting. I have used four stitches on each bed for the sample but you can vary this number to suit your button.

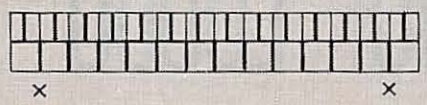
e) Diagram 9.

This is a small buttonhole to use with a 1×1 rib. Transfer the stitch from needle 1 to needle 2 and continue knitting. The methods used for samples a) and b) can also be used for a 1×1 rib band.

It is possible to make a stitch pattern drawing for the vertical buttonhole, shown in Diagram 7, for the E6000 machine. I think that, unless you are going to knit a vast number of buttonholes of the same size, it is much quicker to select the pushers by hand.

I hope that you are all now inspired to knit jackets and cardigans galore just to practice buttonholes. I have a theory that if we were all to knit enough really warm cardigans the summer would be incredibly hot, so it might be worth a try.

DIAGRAM 1

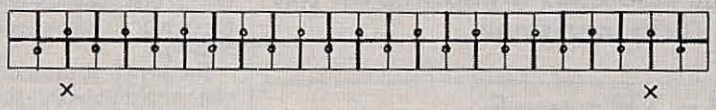


Handle down orange strippers

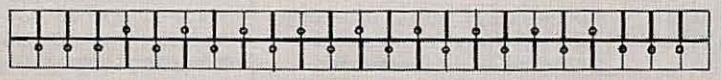
DIAGRAM 2

Handle down orange strippers

DIAGRAM 3

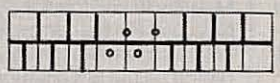


Handle up orange strippers cast on



after transfer

DIAGRAM 4



Handle down orange strippers

DIAGRAM 5

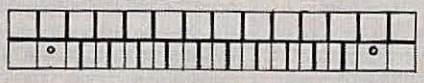


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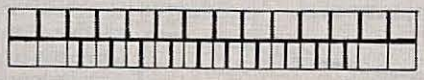
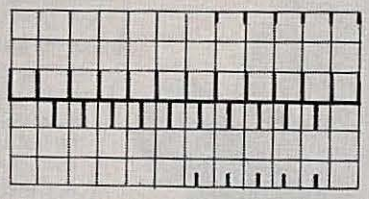
DIAGRAM 6



Handle down orange strippers

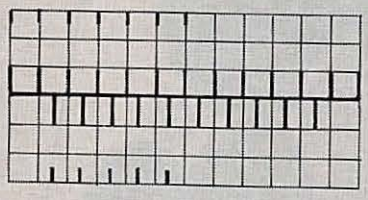
DIAGRAM 7

a)



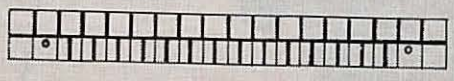
Handle down orange strippers

b)



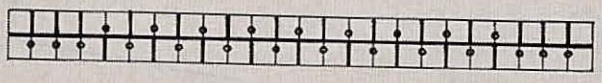
Handle down orange strippers

DIAGRAM 8



Handle down orange strippers

DIAGRAM 9



Handle up orange strippers

DUOMATIC UPDATE

When summer comes and I finally have to reluctantly discard my thermals, I knit myself a few cardigans just in case it is not hot enough for me – and come to think of it, our weather is hardly ever hot enough for me. I managed to live in Africa for years without feeling too hot, so what hope is there for me in England?.

Hazel Duignan

Thinking about cardigans reminded me how many knitters ask me about buttonholes, so I thought a few words about bands and buttonholes might not come amiss.

Photograph showing corded band with buttonholes

Bands usually look better if a few needles at the edges are knitted in stocking stitch which will roll and give a neat firm edge. Cast on for full needle rib with a zig-zag and two tubular rows (Knitting Technique 2) then transfer the stitches marked X (see Diagram 1) to the back bed. Put the empty needles in non-working position and knit on. The needle rule has been broken to give a neat edge on both sides of the band.

Another very firm edge can be obtained by knitting a "cord" or roll at each edge (see Diagram 2). Again cast on in full needle rib then transfer the stitches according to the diagram. This band is very neat and really does give a garment a professional finish.

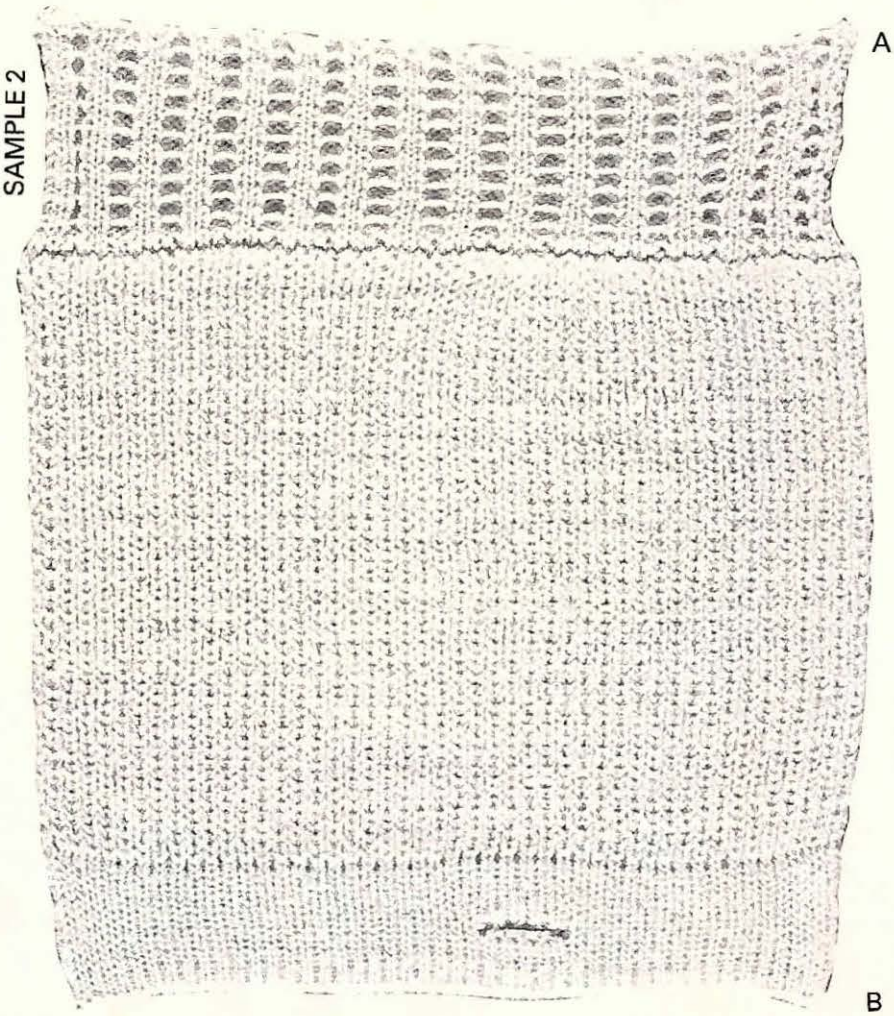
If your yarn is too thick for full needle rib then use the 1×1 setting (Knitting Technique 1) but keep the stitch size quite small. If you want to use the stocking stitch edge (see Diagram 3) watch that the edge stitches knit off properly. A little weight helps so I cast on, then drop a nylon cord (most machine knitting retailers will have them in stock) over the stitches allowing the ends to drop between the beds. It is then possible to hold the cord down quite firmly. As soon as the band is long enough I hold that instead of the cord.

A sideways knit band is good for a button-to-the-neck cardigan or jacket. This will have to be calculated carefully so that you know how many stitches to cast on. The band can be knitted using tubular knitting and joined on the machine using the Passap method, as used on tubular neckbands. Some yarns will give a neat sideways band using full needle rib but others look very floppy so beware. The two by one setting also knits a good sideways band. If you find that it tends to "pull in" too much then cast on for two by one rib. Knit two rows N/N, two rows CX/CX (see Sample 2a) throughout, making the buttonholes after the first row of the centre two rows N/N on the band. Try this out first on a bit of spare yarn to see if you like the effect.

I'll just mention one more band before we go on to buttonholes. This was featured on a cardigan in an early Passap pattern book and I have used it lots of times both as a band and a braid. There are no buttonholes but you can push buttons through the ladders if you want to. Set up as Diagram 4 and cast on with racking (Knitting Technique 3). Set lock to EX/EX, knit two rows, rack one full turn to left. Set lock to EX/EX, knit two rows, rack one full turn to right. These four rows to be repeated throughout. Do not knit too quickly or you will find that you are racking as you knit, which will break or damage the needles. You can leave more empty needles between the two groups of working needles if you wish (see Sample 3).

There are lots of different ways to make a buttonhole and here are some for you to try. I have knitted

SAMPLE 1



SAMPLE 2

A

B

SAMPLE 3

10 STRIPE-EDGED TOP

PATTERN RATING

** Fairly easy for knitters with some experience.

MACHINES

This pattern is suitable for Passap or Pfaff Duomatic and E6000 machines.

MATERIALS

Christiana Wools Calico.
1 [1] × 500g cone in White (MC).
1 [1] × 500g cone in Cerise (C).
GARMENT WEIGHT
Finished garment in first size weighs 210g.

The fibre content of this yarn is 70% Acrylic, 30% Cotton. For further information about this yarn, please write to Christiana Wools, Whitton View, Leintwardine, Craven Arms, Shropshire SY7 0LS.

YARN THICKNESS

This yarn is fine weight and knits as two ply.

MEASUREMENTS

To fit bust 87-92 [97-102] cm, 34-36 [38-40] in.
Actual size 100 [110] cm, 39½ [43¼] in.
Length to centre back 56 cm, 22 in.

Instructions are written for the smaller size, larger size follows in square brackets. If only one figure is given, it applies to both sizes.

TENSION

50 stitches on each bed to 30 cm and 100 rows to 11 cm, measured over pattern using 2 strands of MC (stitch size setting approximately 2¾/2¾. Steam before measuring).

For perfect results, please check your tension carefully.

ABBREVIATIONS

See page 4.

KNITTING NOTES

Use two strands of MC or two strands of C together throughout. Remember to put a pusher into the blocking rail for every stitch decreased.
RC means the row counter on the lock unless stated in the pattern.
PATTERN
Set lock on N/AX←, K 2 rows. Set lock on N/AXO. K 2 rows. These 4 rows form pattern.
(6000 – Pattern 1002 Knit Tech 138.)

BACK

Handle down. Orange strippers. Set up 86 [94] Ns on each bed in WP for full needle rib. Set lock on N/N and stitch size to 2/2. Using 2 strands of MC, K 1 row. Set lock on CX/CX and stitch size to 2½/2½, K 2 rows. Set lock on N/N and stitch size to 2¾/2¾, K 1 row. Set RC at 000. Cont in stripes of 2 rows MC and 2 rows C, K 28 rows. (E6000: Use Knit Tech 2.) Set RC at 000. Arrange pushers as in diagram 1. Using MC, cont in patt, K 250 rows. Work measures 32.5 cm, 12¾ in.
SHAPE ARMHOLES
Cast off 2 sts on each bed at beg of next 2 rows. Dec 1 st on each bed at each end of every 5th row until 56 [64] sts rem on each bed *. K 147 rows. RC shows 464 and work measures 56 cm, 22 in. Place marker at each side of centre 32 sts on front bed. Cast off loosely.

FRONT

Work as for back to *. K 81 rows.
SHAPE NECK
Using a length of MC, cast off centre 10 sts on each bed and return pushers under these Ns to blocking rail. Note lock setting and position of Ns and pushers at left and return pushers to blocking rail: (E6000: Note RC number on console.) Transfer sts at left to decker combs. Cont on rem sts for first side. Dec 1 st on each bed at neck edge on every 7th row until 12 [16] sts rem on each bed. K 15 rows. Cast off loosely. Return pushers to blocking rail. Arrange Ns at left as noted and replace sts from decker combs on to Ns. Arrange pushers and lock as noted. (E6000: Return patt to noted RC console number.) Finish to correspond with first side, reversing shapings.

ARMBANDS

Handle down. Orange strippers. Set up 120 Ns on each bed in WP for full needle rib. Set lock on N/N and stitch size to 2/2. Using 2 strands of MC, K 1 row. Set lock on CX/CX and stitch size to 2½/2½, K 2 rows. Set lock on N/N and stitch size to 2¾/2¾, K 1 row. Set RC at 000. Cont in stripes of 2 rows MC and 2 rows C, K 16 rows. Using stitch size 3½/3½, K 4 rows. Transfer sts to front bed. Black strippers. Set lock on GX/N and stitch size to 5, K 1 row. Using WY, K a few rows and release from machine.

COLLAR

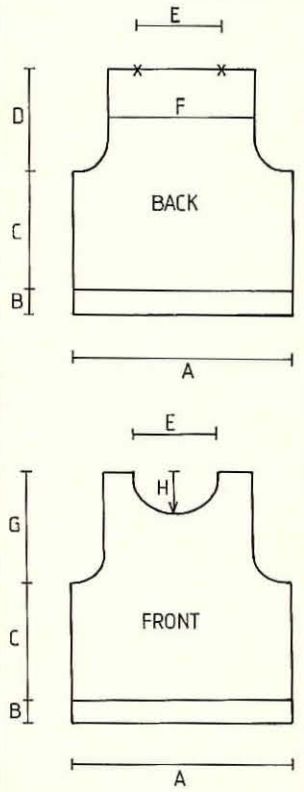
Handle down. Orange strippers. Set up 150 Ns on each bed in WP for full needle rib. Push up 1 extra N on back bed at left. Set lock on N/N and stitch size to 2/2. Using 2 strands of MC, K 1 row. Set lock on CX/CX and stitch size to 2½/2½, K 2 rows. Set lock on N/N and stitch size to 2¾/2¾, K 1 row. Set RC at 000. Cont in stripes of 2 rows MC and 2 rows C and, using a three pronged transfer tool, dec 1 st on each bed at each end of every 4th row until 138 sts rem on front bed. K 4 rows. Set lock on N/GX and stitch size to 5. Using 2 strands of MC, K 1 row. Black strippers. K 5 rows. Pull yarn down between beds. Set lock on GX/N and stitch size to 5, K 6 rows. Set lock on CX/CX and WY, K 4 rows. Set lock on N/N, K 4 rows. Release from machine.

PRESSING

With wrong side facing, pin out all pieces to measurements given. Steam press gently.

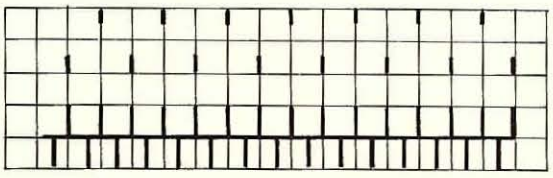
MAKING UP

Join shoulder seams. Sew armbands into position, easing armhole slightly to fit. Pin collar into position with ends at centre front. Unravelling WY as required, backstitch through open loops of last row worked in MC on the outside. Slip st rem loops on the inside. Join side seams.



A = 51 [56] CM
B = 5 CM
C = 27.5 CM
D = 23.5 CM
E = 19.5 CM
F = 33.5 [38.5] CM
G = 26.25 CM
H = 10 CM

DIAGRAM 1



WORKSHOP E6000

PRINTING PATTERNS FROM WITHIN CREATION 6 — Part 3

In which George also uses Creation 6 for the Duomatic and Vario machines.

George le Warré

Last month we were printing patterns that were relatively small from within the Creation 6 programme, using the magnifying screen to obtain the printout of the grid. We also saw that if a printout were made from the unmagnified drawing area, the grid lines would not appear.

In many instances this does not matter at all, because the full screen, ungridded printout will serve more than adequately as a reminder of the actual design which is stored in the Me \ directory computer memory.

Figure 1 shows a large, non-repeating pattern that uses almost all the needlebed. This is a design that I call "Bubbles", which describes the overall look of the design, without exceeding the eight letters allowed for a name within the Creation 6 programme. The printout is of the full design area and does not show the grid denoting how many squares wide and high the design is.

You may also have noticed that there are more than four grey shades used. In fact there are six, including the background colour, which means that six colours have been used for this design. At certain points within the pattern, all six colours are used within one row, so this means that it cannot be knitted with any of the normal multi-colour knitting techniques, automatically.

It can, however, be knitted as an intarsia design, using the PICTO. The problem with this printout is that the grid doesn't show, making it almost impossible to see stitches and rows. What we therefore need to do is to print it out in a way that will not only show the grid, but be big enough to follow easily whilst knitting.

The answer to the problem is quite straightforward really. All we have to do is print the design from the magnified screen, but in sections, and it is not purely by accident that when you click on the Magnify icon, the area shown in the design screen is exactly 45 squares wide, or one quarter of the needle bed width.

So this is what we do. Click on Magnify to enlarge the design. Now use the four-arrow icon by holding down the left mouse button on the left pointing arrow, so as to make sure that you are as far to the left as possible. Next hold the mouse button down on the downward pointing arrow, to make sure that you are starting at square or row one. (You can easily check that you have square and row one at the bottom left, by clicking on the pencil icon with the left mouse button and taking the cross pointer into the first bottom left square. The figures in the icon box should both read 1. If not, use the arrows icon until this does appear.) Take the cross pointer to the last square at the right, you will see that this is column 45. Take it to the last row of squares at the top and you will see that it is in row 38.

So you are able to print out a section of the design that is 45 squares wide, and 38 squares high. If we print all this area from within a rubberband box, as we have been doing, it means that four sections of printout will make up the width of the design and the height will need the total height of squares used for the design, divided by 38. These printouts can then be joined together in sequence, to create a very large and easy-to-follow intarsia chart.

Before we move on to the actual method of working to obtain this printout, please take a closer look at Figure 1 and notice that, at the bottom left hand corner, there are some blocks of colour that appear not to be part of the whole design. This is correct, they do not form a part of the Bubbles design, but are my "colour key", to use when knitting. I draw this on to most designs that use more than two colours, before printing out. It is not in the pattern as saved within the memory.

To make this colour key on a design retrieved from memory:

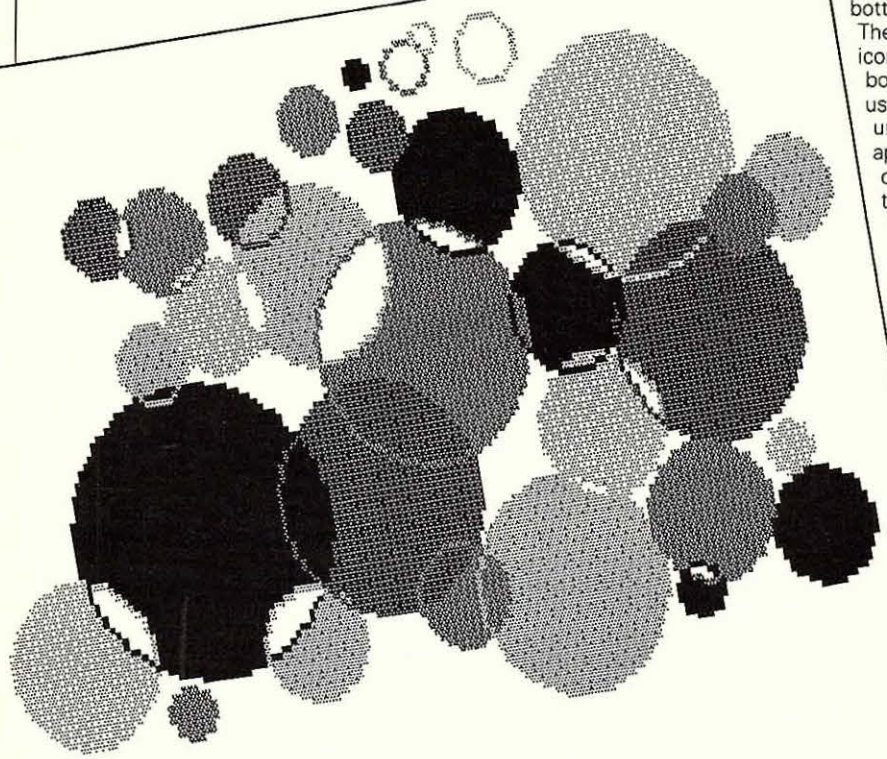
Call up the design and place it two rows up from the bottom of the design area, leaving two empty rows of squares along the bottom of the screen. Now click on the pencil icon and, using the appropriate colour, fill in the first three squares on both blank rows with colour one, the next three squares and two rows with colour two and so on. Don't forget to leave a three square by two row section in the same colour as the background as the key for this colour.

To put the colour key on a design from the start:

Draw your design starting in the third row. Place the colour key in the first two rows as described above but when you save the design to memory, miss out the first two rows, placing the save box to start on the third row of squares.

Print the new design from the screen after saving, but before clearing the screen. This way the pattern will be saved without the colour key, but it will still appear on your printout made from this screen. Write, under the colour key squares, the colour that corresponds to each grey shade pattern.

You may not feel that this is always necessary with designs that can be knitted automatically, since they will appear on screen in colour, but it is a great memory jogger and, rather then going back into the programme to look at a design, the colours and design may be seen from the printout. I also often attach a little shade fringe of yarn under the colour key too, as this helps me remember later what type and quality of yarn was used, as well as the actual colours.



RED
BLUE
GREEN
YELLOW
WHITE
BLACK

FIGURE 1

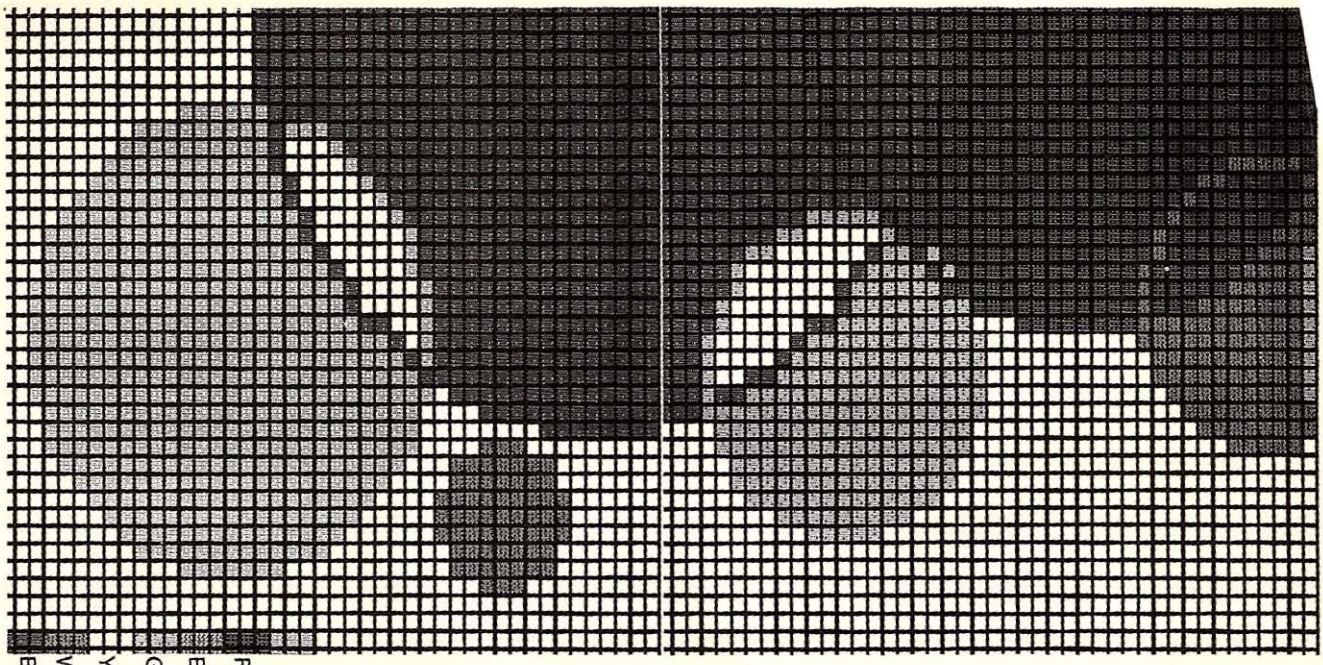
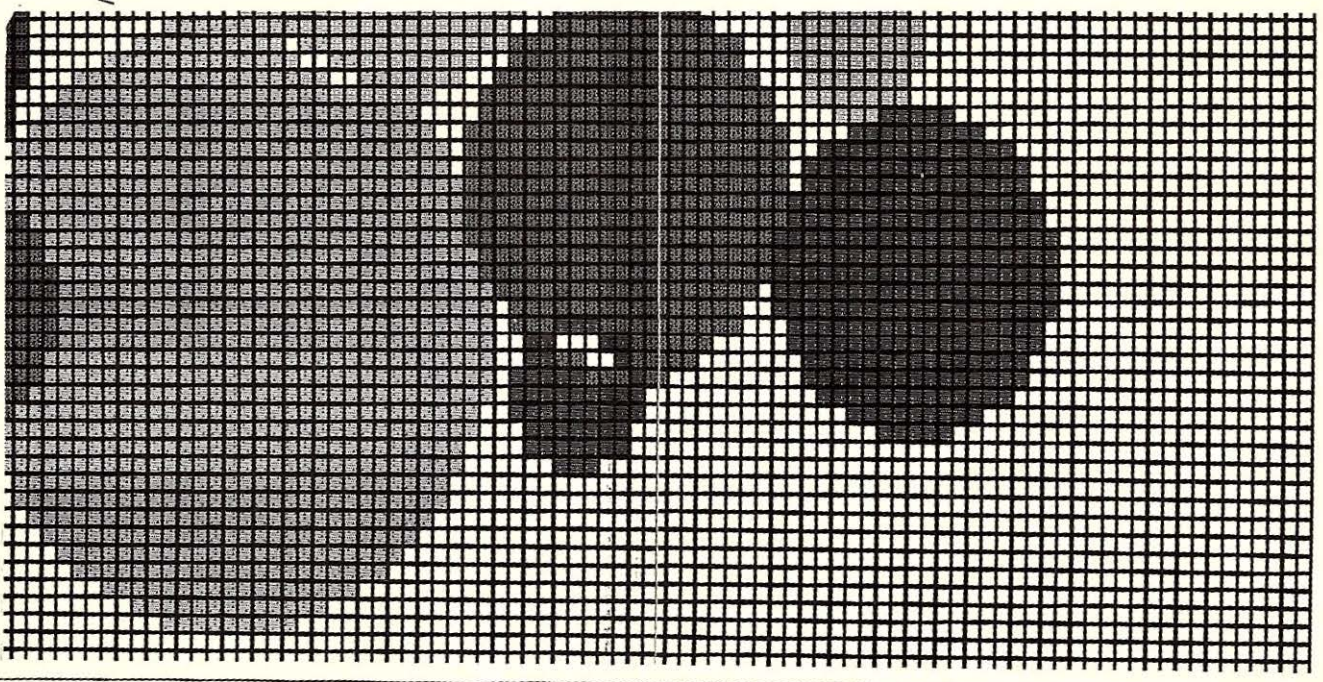


FIGURE 2



Printout method for large, or intarsia, designs using a laser printer or inkjet printer and non-continuous single sheets of paper.

Having placed the design on screen and ensured that you are at Row one, Column one, within Magnify, click on to the printer icon with the right mouse button. Make sure that enlarge, form feed, and centre image icons are on a white background i.e. ON. Colour reverse and rotate icons should be off, with black backgrounds. Click on the print within a rubberband box icon. Draw a square around the whole design screen using the right mouse button to vary the box and click the left mouse button twice. After a short while the printout appears from the printer.

Hold the left mouse button on the right pointing arrow to move the magnified area to the right. You need to stop so that the first square at the left is number 46. ...e a little adjustment, but is not difficult. When completed, click with the right mouse button on the printer icon, select boxed print and draw the square as before, then click the left mouse button twice. The second section will now print out. Repeat the process for squares 91 to 135 then 136 to 180 and you will have the first 38 rows of squares printed over the full 180 needles, complete with your colour key.

Move the magnified area up by holding down the mouse button on the up arrow and stop at row 39. Again a little adjustment may be necessary. Starting at the left side, repeat the whole process for the four width sections. Working in this way, with a little practice you will be able to build a complete chart very quickly.

Figure 2. The first four 38-square-high printouts for the whole width of the pattern are shown.

Dot Matrix Printer with continuous stationery method.

This is set up in a very similar way to above, but the advantage of using continuous stationery, is that only the sections for the height of the design will need to be joined together, because we can print the width sections as one continuous piece of paper.

Start at Row one, Column one as before and have the area magnified. Click on the printer icon with the right mouse button. From the submenu, we need to switch ON (white background), the ROTATE icon (the circular arrow). Switch OFF (black background), the large upward pointing arrow (the Form Feed icon). This will prevent the continuous paper feeding forwards after each section is printed out, thus joining up the four printouts automatically. Switch OFF (black background), the centre image icon (the four-arrow cross shape), to prevent the printer centering the design on the paper. The ENLARGE icon (two interlocking squares), should be left ON (white background).

Click the right mouse button on the boxed printer icon and draw the box around the whole design screen using the right mouse button. Click the left mouse button twice and the design area will print out sideways. The printer will stop after the last row and not move the paper. Now take the second, third and fourth

Continued on page 62

WORKSHOP E6000

continued from page 61

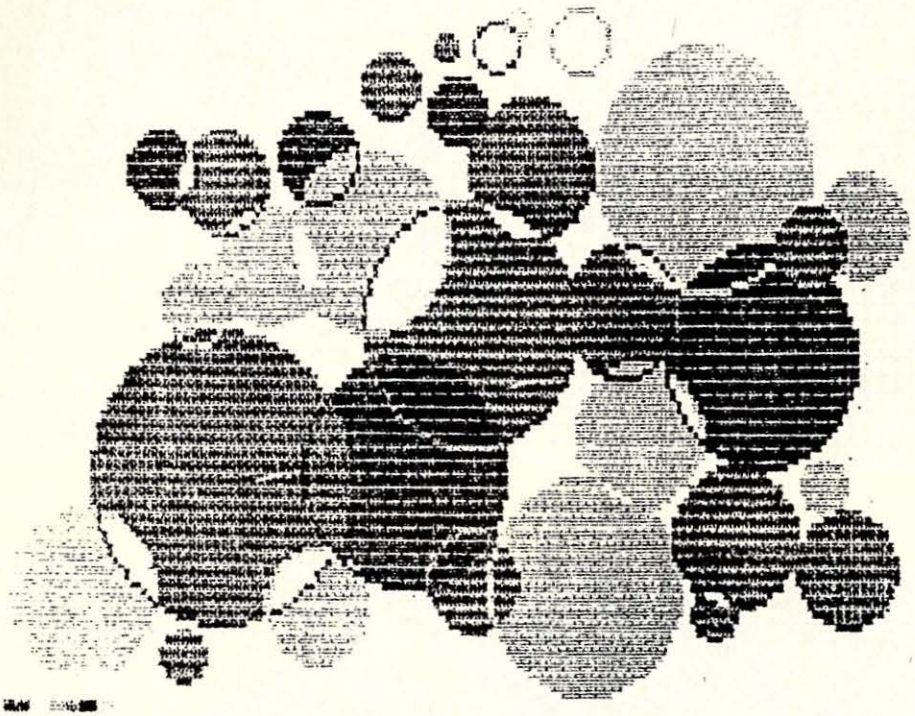


FIGURE 3

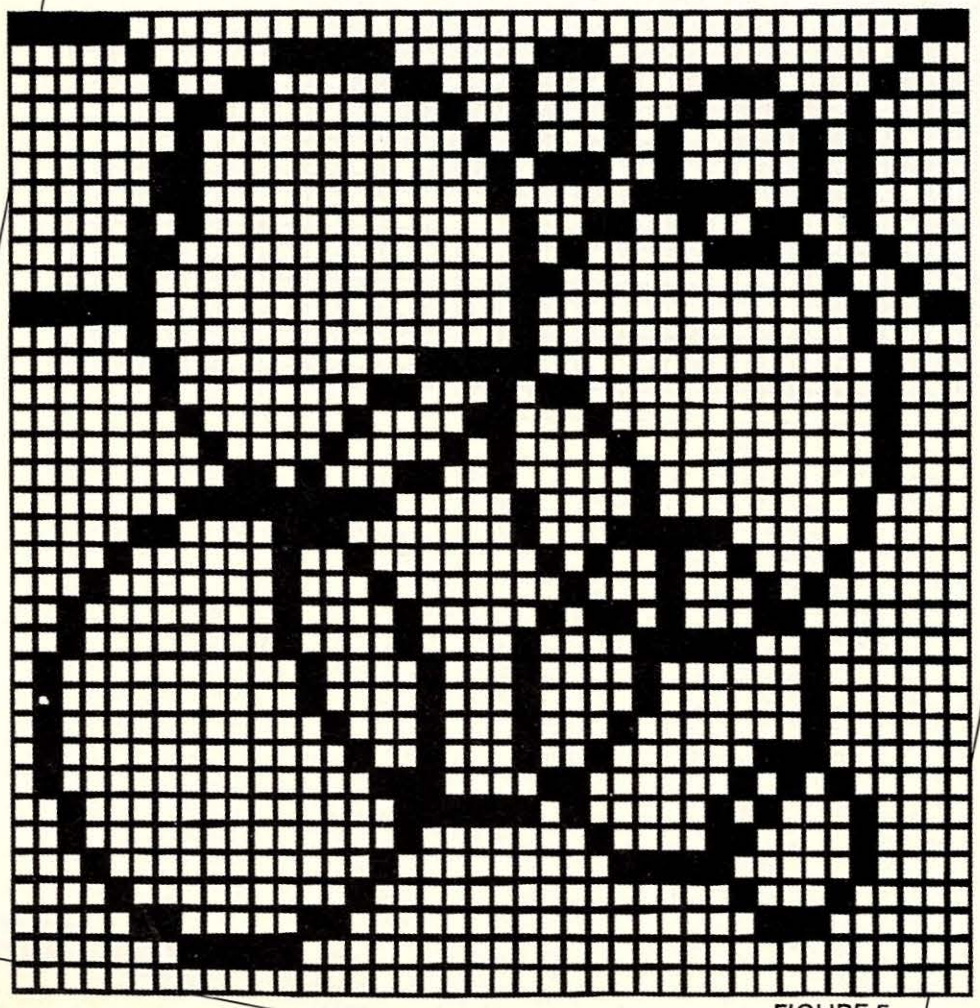


FIGURE 5

sections as described for la printing and print those. Th whole design will be on one piece of paper. Because the design was printed sideways each section joins on to the o previously printed. Occasiona you will get a narrow white ba where the sections join, but th does not cause a problem.

Before moving up the screen print the next four sections, manually move the continuous stationery in the printer to the start of a new page, otherwise, the next section printed will join up with this one. Print the following vertical four-part sections in the same way. The result is an intarsia chart that needs only be joined for the vertical sections.

NOTE: Some inkjet printers are also capable of using continuous stationery. If your printer is capable of this function, then use the above method for large printouts, rather than the laser printer method.

Figure 3. The complete ungridded design printed on a dot-matrix printer.

Figure 4. The first four horizontal sections printed on a dot-matrix printer using continuous stationery.

Obviously, printing out large charted designs for intarsia applies equally to owners of the Duomatic machines and the E6000, as they are intended for use with manual selection. In addition to this, there is no reason why owners of the Duomatic cannot use Creation 6 to create their own designs. True, the programme will not actually run the Duomatic machine, since this is a mechanical selection knitting machine rather than electronic. But the programme makes designing patterns and drawing Deco card designs an absolute dream, even those with more than two colours in a row. It is fair to say that in the last instance, it will not actually produce a design with the colours separated out into their appropriate rows, but will make a card design showing the colours so that punching a

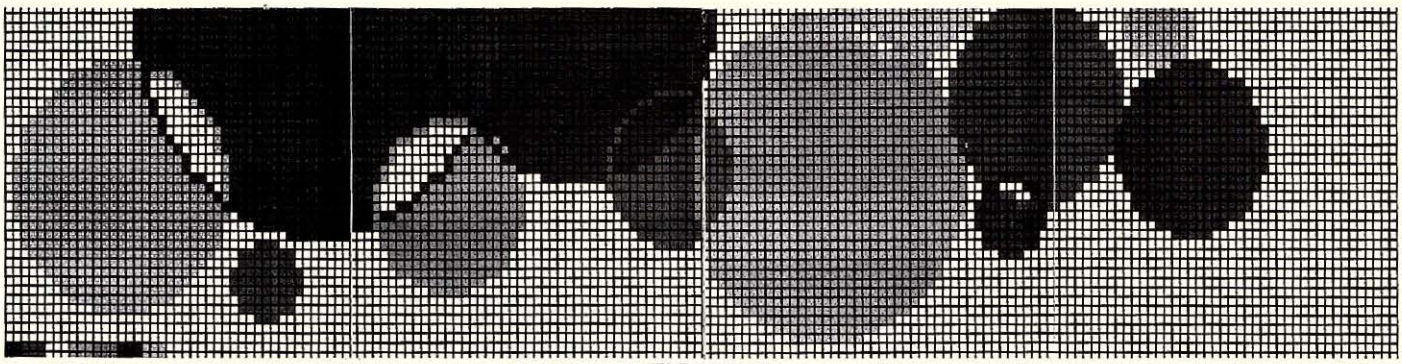


FIGURE 4

card from this is made easier. But we are jumping the gun here. First of all, let's look at using Creation 6 to design straightforward Deco cards.

Start up Creation 6 and choose "make a design" from the main menu. This brings you to the main designing screen. Select the magnify icon, and click it on. The grid screen is now shown, 45 squares wide and 38 squares high, as we saw for the intarsia chart printing. This is the area to use for designing Deco cards. We will use squares numbered 2 to 41 on the width and squares 2 to 38 high, or multiples of this. The reason that we do not use Column one, Row one is that this often prints as an incomplete box on some printers, so it is best avoided.

Draw your design within a 40-square width, from numbers 2 to 41, starting at Row two. The design may be more than 38 squares high of course, but will need to be printed in 38 square sections. One big advantage of using Creation 6 for Deco card designing is that you can always check whether the pattern will repeat both side to side and vertically, very easily. Select "all-over design" from the bottom row of icons, draw the rubberband box around the design and click. You will see at once if the repeat is, or is not, correct. Click on UNDO LAST STEP to return to your original design and make any corrections if necessary.

When you are satisfied with the design, select the print icon with the right mouse button, and check that CENTRE IMAGE, ENLARGE and FORM FEED icons are on and select "print within box" icon. Draw a box from square one to 42 in width and the height required. (If the design exceeds 30-right squares in height, you will need to print these sections separately.) Click the left mouse button twice and your card design will be printed. As it prints "larger than life", it is very simple to transfer the design to a card and punch it out.

Figure 5. A Deco card design printout, ready to be copied on to a Deco card.

Multi colour designs are made in exactly the same way. When printed out, the colours will show as different grey patterns and you can copy these row for row on to a card, making one row for each colour in the normal way. But the hard part of making the original design has been made easier by using Creation 6.

Figure 6. A four colour Deco card pattern design.

Another big advantage of Creation 6 as far as the Duomatic user is concerned, is that the programme allows you to see your design in full colour and over the whole 180 needles, or however wide the knitting is to be, before committing punch to card. How many cards have you spent hours punching out, only to find that you have a mistake and need to go back and stick tape over some holes to avoid the mistake being knitted. Or worse still, there is a whole row of the design missing! (I have done that in the past.) Yes, it will still be necessary to punch the card but, with the pattern designed and checked within Creation 6, at least the design process is speeded up with mistakes rectified before the punch comes anywhere near the card.

See Creation 6 for yourself at your local Passap or Pfaff dealer or write for further details. The distributors' addresses are:

Passap
Bogod Machine Company Ltd,
50-52 Great Sutton Street
London EC1V 0DJ

Pfaff (Britain) Ltd,
Pfaff House
East Street
Leeds LS9 8EH

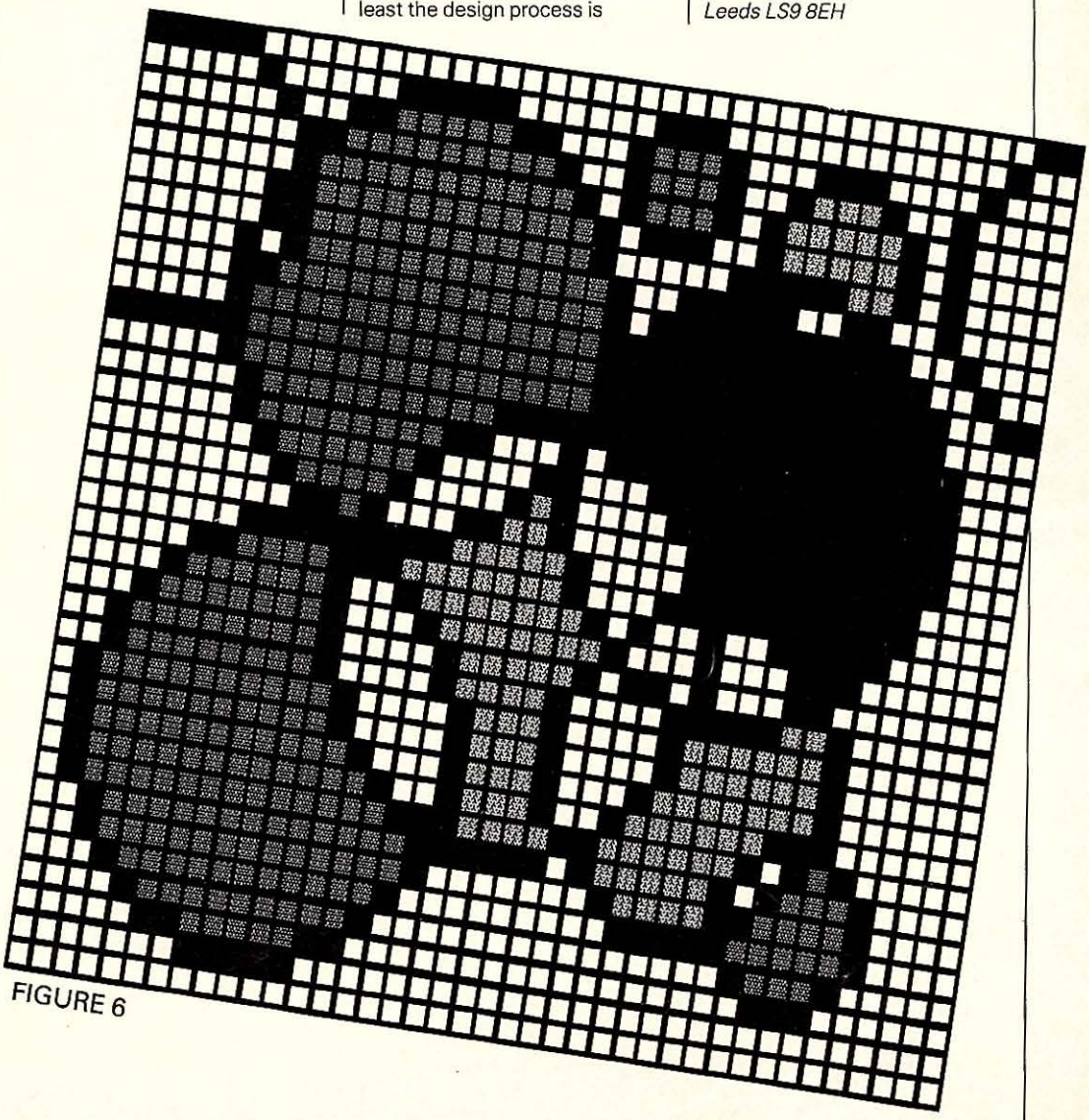


FIGURE 6

11 TWO DRESSES FOR BABY

PATTERN RATING

** Fairly easy for knitters with some experience.

MACHINES

This pattern is suitable for 8 mm bulky, 9 mm chunky or 6.5 mm double knitting machines. (See knitting notes).

MATERIALS

Wendy Peter Pan DK.
BO-PEEP DRESS
2 [2] × 50g balls in Blue (MC)
2 [2] × 50g balls in White (C).
About 4 metres narrow ribbon.
PINK DRESS
3 [3] × 50g balls in Pink (MC).
1 [1] × 50g ball in White (C).
About 2 metres narrow ribbon.
BOTH VERSIONS
2 stitch holders.
4 small buttons.
Crochet hook.
Pair 4 mm knitting needles.
GARMENT WEIGHT
Finished Bo-Peep dress in first size weighs 190g; Pink dress in first size weighs 140g.

The fibre content of this yarn is 55% Nylon, 45% Acrylic. For further information about this yarn, please write to Wendy Wools, Carter & Parker, Netherfield Road, Guiseley, West Yorkshire.

YARN THICKNESS

This yarn is heavy weight and knits as double knitting.

MEASUREMENTS

To fit chest 46-48.5 [51-53.5] cm, 18-19 [20-21] in.
Actual size 50 [55] cm, 19¾ [21¾] in.
Length to shoulder 33.5 [38] cm, 13½ [15] in
Sleeve seam 8 [10] cm, 3¼ [4] in.

Instructions are written for the smaller size, larger size follows in square brackets. If only one figure is given, it applies to both sizes.

TENSION

22 stitches and 32 rows to 10 cm, 4 in measured over stocking stitch (tension dial setting approximately 3).

For perfect results please check your tension carefully.

ABBREVIATIONS

See page 4.

KNITTING NOTES

We used knit side of knitting as right side of garment.
If your machine has only 120 needles, please reduce stitches for the skirt of the larger size to 120 then replace knitting on to 63 Ns as given in instructions.

BO-PEEP DRESS

SKIRT (KNIT 2)

Using C, cast on 114 [126] sts by hand. Set RC at 000. Using MT, K 64 [70] rows. Using WY, K a few rows and release from machine. Push 57 [63] Ns to WP. With P side facing, replace sts on to Ns, placing 2 sts tog on to each N. Unravel WY. Using C, K 1 row. Using WY, K a few rows and release from machine.

OVERSKIRT (KNIT 2)

Using MC, cast on 114 [126] sts by hand. Set RC at 000. Using MT, K 2 rows. * Transfer the 15th [18th] and every foll 28th [30th] st on to adjacent N. Leave empty Ns in WP. K 3 rows. Rep from * 8 times more. Make eyelets over same sts as before. K 12 [18] rows. RC shows 41 [47]. Using WY, K a few rows and release from machine.

BACK BODICE

Push 57 [63] Ns to WP. With carriage at left and P side of overskirt facing, replace sts on to Ns, placing 2 sts tog on to each N. Unravel WY. Using MT and MC, K 1 row. With P side of skirt facing, replace sts on to Ns. Set RC at 000. K 4 rows. Transfer every 3rd st on to adjacent N. Leave empty Ns in WP. K 6 [10] rows. RC shows 10 [14].
SHAPE ARMHOLES
Cast off 3 sts at beg of next 2 rows. Dec 1 st at each end of every row until 41 [45] sts rem *. K 1 [4] rows.
BACK OPENING
Using a length of MC, cast off centre 3 sts. Push 19 [21] Ns at left to HP and cont on rem sts for first side. K 26 rows. Transfer 8 sts at neck edge on to a st holder. Using WY, K a few rows over rem 11 [13] sts and release from machine. With carriage at left, push rem 19 [21] Ns from HP to UWP. Finish to correspond with first side, reversing shapings.

FRONT BODICE

Work as for back bodice to *. K 11 [12] rows.
SHAPE NECK
Push 24 [26] Ns at left to HP and cont on rem sts for first side. Dec 1 st at neck edge of every row until 11 [13] sts rem. K 10 [12] rows. Using WY, K a few rows and release from machine. With carriage at right, push 7 Ns at right from HP to UWP. Using WY, K a few rows and release from machine. With carriage at left, push rem 17 [19] Ns from HP to UWP. Finish to correspond with first side, reversing shapings.

SLEEVES

Using MC, cast on 41 [45] sts by hand. Set RC at 000. Using MT, K 4 rows. Transfer every 3rd st on to adjacent N. Leave empty Ns in WP. K 22 [28] rows. RC shows 26 [32].
SHAPE TOP
Cast off 3 sts at beg of next 2 rows. Dec 1 st at each end of every alt row until 13 sts rem, then on every row until 9 sts rem. Cast off.

NECKBAND

Graft shoulder seams. With K side facing and using 4 mm needles, join in MC and pick up 8 sts across back neck, 18 [20] sts down left side of front neck, 7 sts across front neck, 18 [20] sts up right side of front neck and 8 sts across back neck. 59 [63] sts.
1st Rib Row: K 1. * P 1, K 1, rep from * to end.
2nd Rib Row: P 1. * K 1, P 1, rep from * to end.
Rep these 2 rows twice more. Cast off in rib.

BUTTON BAND

Using 4 mm needles and MC, cast on 5 sts.
1st Rib Row (right side): Slip 1, K 1, P 1, K 1, P 1.
2nd Rib Row: Slip 1, P 1, K 1, P 1, K 1.
Cont in rib until long enough to go along back opening edge. Cast off in rib. Mark position of buttons.

BUTTONHOLE BAND

Work as for button band until long enough to match first button marker on button band ending with a wrong side row.
*Buttonhole Row: rib 2, yarn over needle, K 2 tog, rib 1. Cont in rib up to next button marker ending with wrong side row. Rep from * twice more, make another buttonhole. Complete to match button band. Cast off in rib.

PRESSING

With wrong side facing, pin out all pieces to measurements given. Press carefully following instructions on ball band.

MAKING UP

Join side and sleeve seams. Set in sleeves, easing in tops. Sew bands into position, lapping buttonhole band over button band. Sew on buttons. Using C, work 1 row of DC and 1 row of crab st (DC worked left to right) around lower edge of skirt. Using C, crochet 1 DC and 3 CH along lower edge of overskirt and sleeves. Insert lengths of ribbon through eyelet holes in overskirt, draw up and tie into bows. Insert ribbon through eyelet holes in bodice and sleeves and tie into a bow.

PINK DRESS

BACK

Using MC, cast on 114 [126] sts by hand. Set RC at 000. Using MT, K 4 rows. Transfer every 3rd st on to adjacent N. Leave emtpy Ns in WP. K 60 [66] rows. RC shows 64 [70]. Using WY, K a few rows and release from machine. Push 57

66▶

◀65

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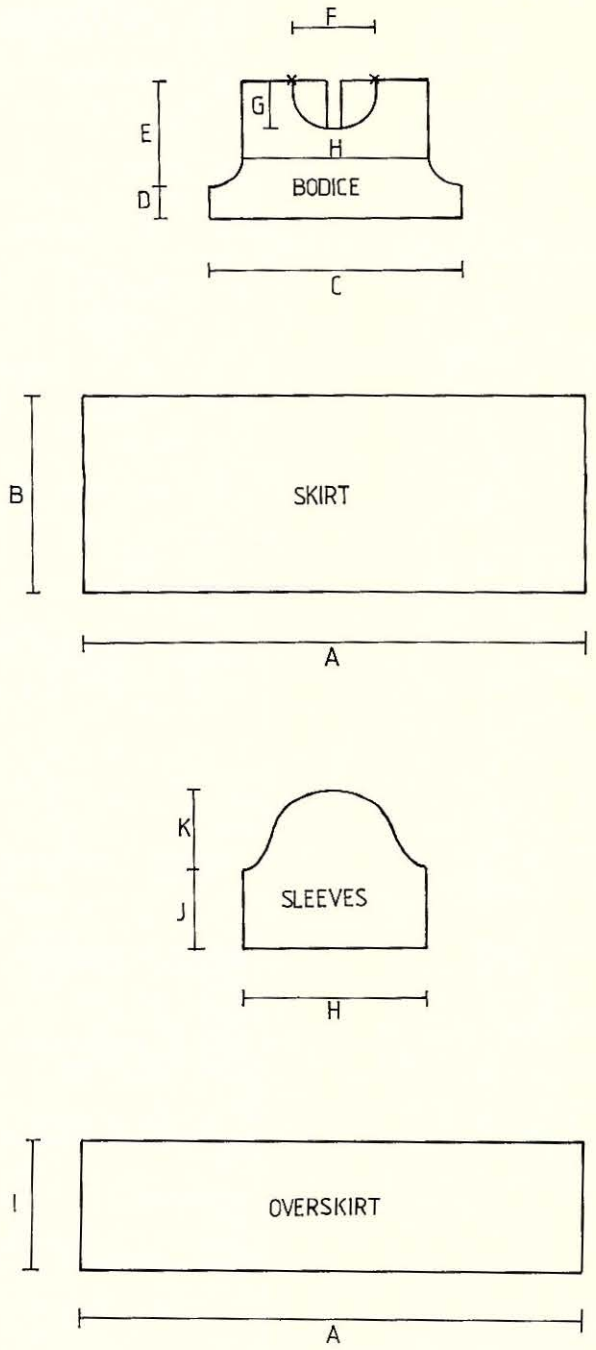


A = 51.5 [57] CM
B = 20 [22] CM
C = 25.5 [28.5] CM
D = 3 [4] CM
E = 10.5 [12] CM
F = 8.5 CM
G = 5 [5.5] CM
H = 18.5 [20] CM
I = 13 [15] CM
J = 8 [10] CM
K = 8 [9.5] CM

[63] Ns to WP. With carriage at right and P side facing, replace sts on to Ns placing 2 sts tog on to each N. Unravel WY. Set RC at 000. Using MT and MC, K 10 [14] rows.

SHAPE ARMHOLES

Cast off 3 sts at beg of next 2 rows. Dec 1 st at each end of every row until 41 [45] sts rem *. K 1 [4] rows.

BACK OPENING

Using a length of MC, cast off centre 3 sts. Push 19 [21] Ns at left to HP and cont on rem sts for first side. K 26 rows. Transfer 8 sts at neck edge on to a st holder. Using WY, K a few rows over rem 11 [13] sts and release from machine. With carriage at left, push rem 19 [21] Ns from HP to UWP. Finish to correspond with first side, reversing shapings.

FRONT

Work as for back to *. K 11 [12] rows.

SHAPE NECK

Push 24 [26] Ns at left to HP and cont on rem sts for first side. Dec 1 st at neck edge of every row until 11 [13] sts rem. K 10 [12] rows. Using WY, K a few rows and release from machine. With carriage at right, push 7 Ns at right from HP to UWP. Using WY, K a few rows and release from machine. With carriage at left, push rem 17 [19] Ns from HP to UWP. Finish to correspond with first side, reversing shapings.

SLEEVES

Work as for sleeves of Bo-Peep dress.

NECKBAND

Work as for neckband of Bo-Peep dress.

BUTTON AND BUTTONHOLE BANDS

Work as for button and buttonhole bands of Bo-Peep dress.

PRESSING

With wrong side facing, pin out all pieces to measurements given. Press carefully following instructions on ball band.

MAKING UP

Join side and sleeve seams. Set in sleeves, easing in tops. Sew bands into position, lapping buttonhole band over button band. Sew on buttons. Using C, work 2 rows of DC around lower edge of skirt and sleeves. Insert ribbon through eyelet holes in skirt and sleeves and tie into a bow.

FOCUS

DESIGNAKNIT 4 – Part 2

Anna continues her report on this software package for designing knitwear which comes from Soft Byte. For more about the company itself, turn to the following feature "Over to You".

Anna Stevens

The STANDARD version of DESIGNAKNIT 4 is a complete knitwear design program which will produce both garment shaping instructions and colour stitch patterns to your own measurements and tensions. The program caters for sweaters, cardigans / jackets, sleeveless pullovers and waistcoats, with straight, raglan, set-in, or saddle shoulder sleeve styles and round, vee, straight or square necklines. Skirts are also included and these can be straight or flared with anything from two to sixteen panels.

A very comprehensive manual, telephone help line and a full on-screen tutorial are all included in the price of the software.

Once you have the program up and running on your computer, you will be presented with a MAIN MENU screen. The version and version number of the program that you have is displayed at the top of this screen, whilst at the bottom is your licence number and some guidance regarding which keys to press. Whilst you are learning to use the package, pressing the F1 key whenever you are not sure what to do, will provide you with a help screen.

The whole program is based on a system of menus and sub menus, so whatever you select from the main menu will in most cases lead you to a sub menu, which may in turn lead you to another sub menu and so on, until all the necessary choices have been made. You will then be presented with the appropriate working screen.

To make a choice from any menu, the Arrow keys (or mouse if you have one) are used to move a highlight bar to the appropriate place before pressing the ENTER key to select the option. If you press ESCAPE whilst on the main menu screen, you will be asked whether you want to exit from the DesignaKnit program. Pressing the Y key at this stage will return you to DOS. Pressing the ESCAPE key at any other time will lead you quickly back through the menu system until you reach the main menu again.

The seven options on the main menu provide the key to what the program can do. In this article I will be taking a look at the four options relevant to the creation of garment shapes, namely FILE, SHAPING, PRINT, and ADJUST. The remaining options of COLOUR, INTEGRATE and LINK are all specific to the creation and manipulation of stitch patterns which I will be covering in the next article.

ADJUST

Although this is at the bottom of the main menu, it is the first option that you need to select before you can begin to use the program for any serious work. This is where you must enter information regarding the particular printer and knitting machine that you have. The format of your print outs will be partly based on the information that you give here. In order to print out stitch pattern templates for instance, the program needs to know whether you have a punchcard or electronic machine and how many needles your machine can pattern over. Various other adjustments that enable you to configure the program to suit your own particular needs can also be made in this section. For example, you can tell the program how you prefer to enter your tension details (the number of stitches and rows to ten centimetres or to four inches or to one inch and so on).

SHAPING

Selecting SHAPING from the main menu will lead to a sub menu containing various options. When starting a new garment, the first option to select from this menu will be TENSIONS. Here you will be asked to enter the stitch and row details from your tension swatch. If you want the program to calculate the stitches and rows for the welts, cuffs, neckbands and so on, as well as the main pieces, you can also enter a separate tension for these. As I'm sure you realise, it is essential that you measure your tension swatches accurately, because the garment shaping instructions will be governed by this. Any other information that you wish to include for your own reference, such as the tension dial settings, type, colour and brand of yarns used for example, can also be entered on the TENSIONS screen.

When you have finished entering your tension details, pressing ESCAPE will take you back to the sub menu. To start designing your garment, select STANDARD from the sub menu. A new menu will now appear on the screen, from which you can choose the style of garment that you require. When you have made your selection from this menu, a second menu will appear on top of (but not completely covering) the first menu and you will be asked to select from this one. If you selected SKIRT from the first menu, the second menu will show a choice of skirt types, otherwise it will show a choice of SLEEVE /ARMHOLE types. Having selected your sleeve / armhole type, a third menu appears for you to select your FRONT NECK type, followed by a fourth menu for the BACK NECK type. (see Fig.1) Should you wish to change any of the selections you have made, just press ESCAPE until you get back to the menu that you need to alter.

Having made all your garment type selections, you will then be asked to enter some of the basic measurements for the garment, such as the chest measurement, overall length, upper arm measurement, sleeve length and so on. (see Fig. 2) These will be entered either in inches or centimetres, depending on how you chose to enter your tension details. There are two columns of measurements to enter, the first column being for the actual body measurements and the second for the amount of ease that you wish to add to each of the actual measurements. If you prefer to enter the finished garment measurements only, (taken from a diagram in a magazine for instance) you can put these into the first column and just enter zero each time in the ease column.

Entering the measurements is quite straightforward, except when it comes to the armhole measurement for set-in sleeves. For this style, the current version of the program assumes that you are entering an arm scye measurement plus ease. This is obviously correct if you are working from the actual body measurements, but is of no use when you want to enter measurements taken from a diagram where only an armhole depth measurement is given. However, I am very pleased to

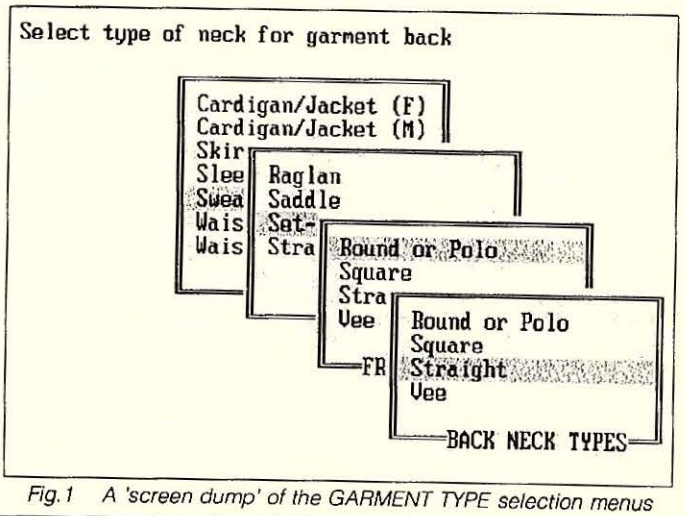


Fig.1 A 'screen dump' of the GARMENT TYPE selection menus

GARMENT SIZE

	ACTUAL BODY MEASUREMENT	ADD EASE	DIMENSION AFFECTED	DIMENSION (CM)
CHEST	87.0	0.0	Armpit to armpit	43.5
WAIST OR HIP	77.0	0.0	Body width at row 1 S/S	38.5
NAPE TO WAIST/HIP	62.0	0.0	Entire garment length	62.0
NAPE TO WRIST	45.0	0.0		
ARM HOLE	30.0	15.0		
UPPER ARM	30.0	5.0		
WRIST	28.0	2.0		
SHOULDER TO SHOULDER	35.0	0.0		

Fig. 2 A 'screen dump' from the GARMENT SIZE screen

hear that version 5 will allow you to choose to enter either an arm scye or an armhole depth measurement.

After the garment size screen comes the styling screen. You will see a scaled drawing of the garment that you are working on, with a table of various measurements below it. Detail of the sleeve head (if any) is shown separately, alonside the garment. (see fig.3) You can now make various detailed adjustments to the garment, such as neck width and depth, welt, cuff and neckband depths and so on. As you move down the list of measurements, the area that each measurement refers to is indicated by a red line on the garment. If you enter a new measurement, the garment on the screen will be redrawn to show the effect of the change. You can play about with any of these measurements as much as you like, until you are completely happy with the garment.

Because DesignaKnit is intended for use by hand knitters as well as machine knitters, the program does not warn you if a garment piece will require more needles than you have on your machine. You will be advised however, if you enter an unworkable measurement, such as a neck width that is wider than the shoulder to shoulder width, or a sleeve head that is too big for the armhole for example. In the case of a set-in sleeve style however, the program will allow you to design a sleeve head larger than the armhole, for the purposes of gathering or pleating in. Raglan seams can be designed with the same number of rows on both the armhole and body pieces if required (so that patterns, stripes, decorative decreasings and so on, will match up at the seams), although a certain amount of trial and error with various measurements is necessary to achieve this. The program also allows for tapered raglan and saddle shoulder sleeve tops. Skirt panels can be symmetrical, asymmetrical or a combination of both and in the case of A line or flared skirts, the shaping for the hem curve can also be calculated for you if you require.

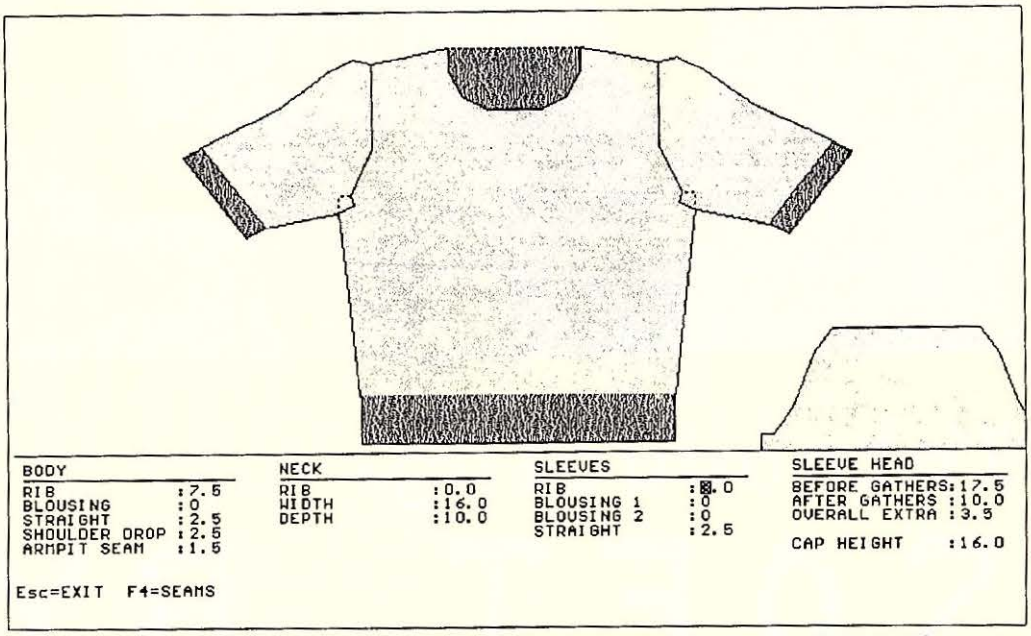


Fig.3 A 'screen dump' of a short sleeved top being designed on the STANDARD STYLING screen

PRINT

When you create a garment shape with Version 4, you do have to print the pattern on to paper in order to be able to knit the garment. Version 5 however, is expected to include a facility to 'knit from the screen', so if your computer and knitting machine are in the same room, you may find this more convenient than printing on to paper. A very useful feature of the program is that you can also print out what is on the screen at any time, (commonly known as a 'screen dump' because the computer literally 'dumps' the contents of the screen to the printer). This means that you can have a complete record on paper of each stage of the design process, making the program particularly suitable for exam course work.

When you have finished designing your garment shape, the pattern can be printed out by selecting PRINT from the main menu. The details that you entered on the tension screen, together with details of the style and measurements of the garment, are referred to as the 'main header' and can be printed out with the shaping instructions. There is a large selection of print out types to choose from and each one is fully described in the manual. However, all of the shaping print out types are in the form of diagrams and charts ... the program does not produce full written patterns like the ones you get in magazines and books.

The choice of printouts that are available at any time will depend on the type of garment you have designed and the way it is to be knitted. Colour coded charts for instance, would not be available as an option if your garment shape has not been integrated with a colour stitch pattern. In most cases you can choose whether to print the pattern at actual size or scaled to a percentage of actual size. As an adult garment printed at actual size will cover many sheets of A4 paper, you will probably only want to print at actual size if the print out is to be used in conjunction with a charting device or if your design is for intarsia.

For those used to working from diagramatical patterns, FORMAT E, the MINIATURE OUTLINE with Japanese notation is a good choice for garments that do not have any special stitch pattern details. The Japanese notation can be edited to the format that you find easiest to follow in the ADJUST section. Instructions for welts, cuffs, neckbands and so on are not included on any of the diagram printouts, but they can

71▶

OVER TO YOU

DesignaKnit is simple enough for a child to use. That's what makes it so popular, say Matthew and Sandra Bragg, the directors of Soft Byte, as their daughter shows them how to make a bunny pattern.

Introducing...
SOFT BYTE

The Woolleys

by Doug Baker

It all started several years ago when Matthew was commissioned to produce a graphics package for the film processing industry. This was in the early days of the personal computer when graphics software was scarce. He was pleased with the result and wanted to use it for something himself and he adapted it for designing colour patterns for Sandra to knit on her machine. When some designer friends saw it they persuaded him to get it ready to market and it was ready just in time for Esher 1990. The response from designers and knitters included plenty of suggestions for improvements in the basic shapes and version 2 of DesignaKnit was born a few weeks later. Now, Soft Byte has a group of professional designers and knitters who contribute ideas on a regular basis and provide expert advice. They are currently planning version 5, and it won't end there. "The more it develops, the more possibilities suggest themselves for further development. There's no end in sight," explains Sandra.

SCIENCE AND ART

Although having science degrees, Matthew always had a strong interest in art and design. Interest in knitting began at the age of nine and resulted in many short stripey scarves! Water colours and oil paints took over, but now he prefers computer programs as a creative outlet. "A program is a thought which has become objectified into a sequence of computer instructions. Either it works or it doesn't – it shows you whether you were thinking correctly and is a fascinating test of your own mind. And how to think correctly? The mind must be relaxed – the best ideas come out of silence. Outer success comes from inner harmony. All the great cultural traditions give us clues about how to find inner harmony."

Although having worked as a contract systems analyst for ICI, Matthew believes that a small company can operate much more efficiently than a large one. "In a large software development team, you can spend a large part of your time on company politics and another large part on documenting where you're up to. You write reports on what the scope of the project should be and on the various ways to tackle the project. You communicate with other members of the team about how to do the project and at each stage you have to get some kind of agreement about what is going on. And as time goes by you will probably have to document in detail why the project is behind schedule. If a program as complex as DesignaKnit was produced that way, it would have taken forever. When one person has in their mind the whole range of the project from initial conception through data analysis and system design to sitting at the computer and typing the program lines into the computer, it's not only more efficient: the person is creating in freedom like an artist and is involved in the act of creation at a deeper level and as a result enjoys the whole thing. Well, most of it anyway. Organising the sales side is something I'm not too keen on."

Sandra trained as a dancer and worked as a theatre set painter and then a trapeze artist. Now Soft Byte's Sales Director, she descibes how sales have expanded. "We started off doing everything ourselves but it became too much. Now we have distributors in the USA, Canada, one for the Benelux and German speaking countries and now one for the UK too, along with a network of dealers. We have people in to help and we're still rushed off our feet. The Dutch version is selling well and we expect the German version to do even better."

The business is run from their country cottage which is in Shropshire near the Welsh border. It is half way up a hill and surrounded by fields and the view extends for nearly 30 miles. Sandra explains: "We moved here because of the rural location and we love walking in the Welsh mountains. We wanted to get away from it all but now find we're in daily contact with people all over the world!"

To be included in version 5

1. Knit – from – the – screen.
2. Improvements to standard shapes (including trousers, armhole depth measurement).
3. More functions with prof shaping (model 2 pieces at a time).
4. Silver Reed link.
5. The optional use of standard measurements.

Priority will be given to items 1 & 4. We have a list of around 100 smaller items too.

FOCUS

Continued from page 69

be printed out separately in the form of BRIEF TEXT.

There are a couple of things regarding the printouts that I think new users may find a bit confusing. The first thing is that although garments designed with the STANDARD version are symmetrical, (except in the case of a specially tapered raglan or saddle shoulder sleeve top), the actual shaping instructions are not always exactly the same on both sides of the diagram. The reason why this happens would take too long to explain here, but it is not a fault in the program as you might be tempted to think! The important thing to realise is that you should follow the shaping instructions from either the left or the right side of the diagram. Don't try to follow both sets of shapings at the same time because it won't work and you will find yourself becoming totally confused. It is up to you to decide which set of shapings you want to follow, but remember that as the garment is symetrical, the shapings will be carried out on both ends of the work, except of course in the case of the sleeve tops that I mentioned earlier.

The second point that could cause confusion on the printouts is to do with the way in which stitches are to be cast on or off, increased or decreased and so on. If you find that the shaping instructions don't seem to work for machine knitting, then you need to opt for the EASILY KNITTED STITCH LAYOUT. This option is included in the ADJUST section of the program, together with other options that will determine how the program works out the knitting instructions.

FILE

Anything that you design within the program can be saved on to disk for future use. Selecting FILE from the main menu offers you a choice of starting a new design, loading an existing design from the disk, saving the current design on to disk or deleting a previously saved design from the disk. In each of these cases, you will be asked for an appropriate name (up to seven letters) for your file.

Before you exit from the program, DesignaKnit will always remind you to save your work on to disk if you have not already done so. The garment shapes will be saved to a default directory called SHAPES and the stitch patterns will be saved to a default directory called COLPATS. You can however change the names of the default directories if you wish. If you regularly knit different garments for the same people, you might like to have a separate directory for each person.

For anyone who does a lot of knitting, the initial time spent learning how to use the program will be more than compensated for, because once you have saved your work on to disk, the same garment shape and / or stitch pattern can be used time and time again. If for example, you wanted to make a previously designed garment in a yarn or stitch pattern that knits to a different tension, you would simply load the required file from the disk and enter the new tensions in place of the original ones. The shaping instructions will then automatically be recalculated for the new tension, so a garment originally designed for stocking stitch could easily be converted for tuck stitch for example. Similarly, a garment originally designed with one type of sleeve could be loaded from disk and altered to have a different sleeve type, or a sweater could be converted to a cardigan.

DesignaKnit 4 is suitable for any IBM or compatible computer with an EGA or VGA colour monitor running DOS version 2 or later. A mouse can be used but is not essential. You can install the program on a hard disc if you have one, or you can run it from two floppy disc drives. To be able to print your designs on to paper, you will need a dot matrix, ink jet or laser printer. The majority of the popular types of printer are supported, including 9, 24 or 32 pin dot matrix, IBM proprinters, ink jets and laser jets. Some colour printers are also supported.

If you happen to own or have access to an Acorn A5000 computer, then you can run DesignaKnit providing you have at least 2 megabytes of RAM and version 1.7 of the PC Emulator. More than 2 megabytes of RAM will be required on the A5000 if you want to run Archimedes programs at the same time as DesignaKnit. At the time of writing, the Brother Link is still being tested with the A5000 but it is hoped that it will be available soon.

IRIS BISHOP *Inspirations*

COUNTRYSIDE CELEBRATION

JUNE

In the 'midsummer month' of June, as pond and stream burst into life, I have chosen to feature the water-lily, dragonfly and bulrush for my design. In the distance, between the bulrush plumes, a bridge across the stream can be seen among the foliage. The water-lily area of the design can be repeated to produce an attractive all-over Fair Isle pattern as illustrated, or it can be incorporated into the complete landscape.

Yarns and colours

The ideal yarn for this type of design at this time of year, is cotton or another 'smooth' material. As the designs have short 'floats' on the reverse side of the fabric, you can use 2-ply cotton for a beautiful lightweight summer fabric.

For the landscape design, I like to use a petrol blue, turquoise or green for the background to echo those colours associated with ponds and dragonflies, although any dark shade would be suitable. Use white or cream for the contrast colour.

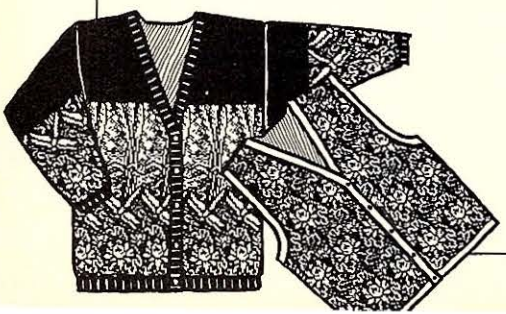
When knitting the water-lily pattern as an all-over design, I actually like black as the background and white or a pastel colour for the contrast, using the paler colour for the welts and details, as illustrated.

Landscape design

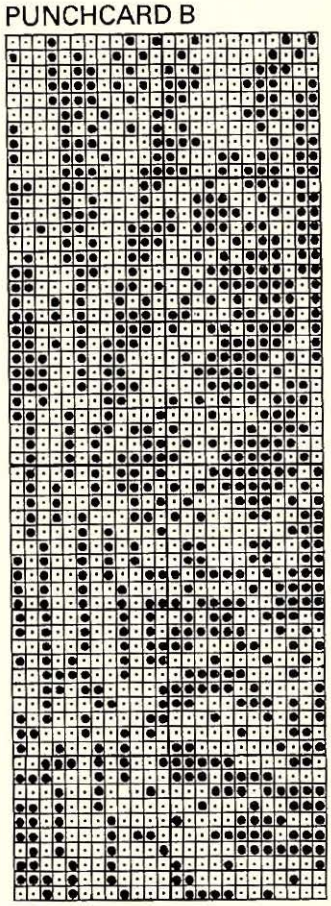
Knit welts and so on in the dark colour.
Knit in Fair Isle (120 rows) with the dark colour in feeder 1 and white in feeder 2.
Continue in plain knitting with the dark colour.

Water-lily design

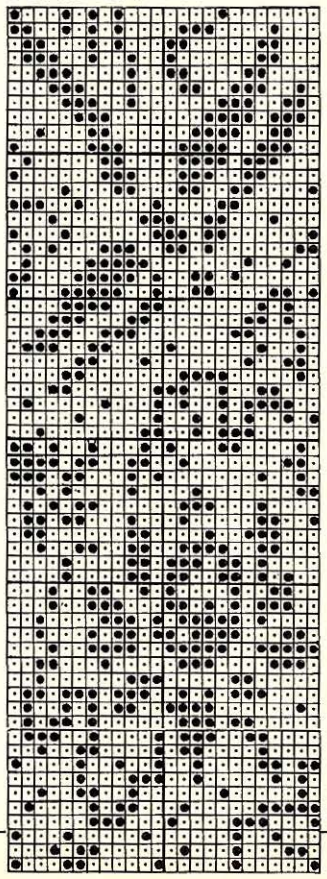
Knit welts and so on in black or darker colour.
Knit in Fair Isle with black in feeder 1 and white in feeder 2 as follows:
Knit rows 1-35 inclusive from Card A.
Reset card to row 1 but 'change direction' of the motif (for punchcard machines, turn the card over on to the 'blank' side).
If necessary, memorize row 1 before continuing in Fair Isle so that there are no 'plain' rows between repeats.
Continue knitting these 35 rows, alternating the direction of the motif on each repeat.
For punchcard machines, you may find it easier to punch out two cards, turn one over to the 'blank' side and clip them together so that the design is continuous.



PUNCHCARD B



PUNCHCARD A



Continued on page 78

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IRIS BISHOP

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SINGER SPECIAL

TEXTURED FABRIC WITH SINGER SYSTEM MACHINES – Part 3

In the last two issues, we looked at single bed slip and tuck stitches and their ability to form surface texture, or interest, in our knitted fabric. We also saw how closely related these two stitch formations really are, even though at first sight this may not appear to be true.

George le Warré

Before we go on to explore these pattern types, it is worth giving a thought to the reason why I have concentrated only on slip, knit and tuck stitch types so far. The reason is simple, it is because virtually all stitch types and variations are based on one or more of these three simple stitches. Even the most complex four colour jacquard is in reality only a basic slip pattern, where colours are changed every two rows. Yes, there are other buttons and settings to use on the machine or carriages, but these deal more with the needle selection for the design, rather than with the way the actual stitch is formed. In our example of four colour jacquard, needles, once selected, will only either knit or slip, nothing else.

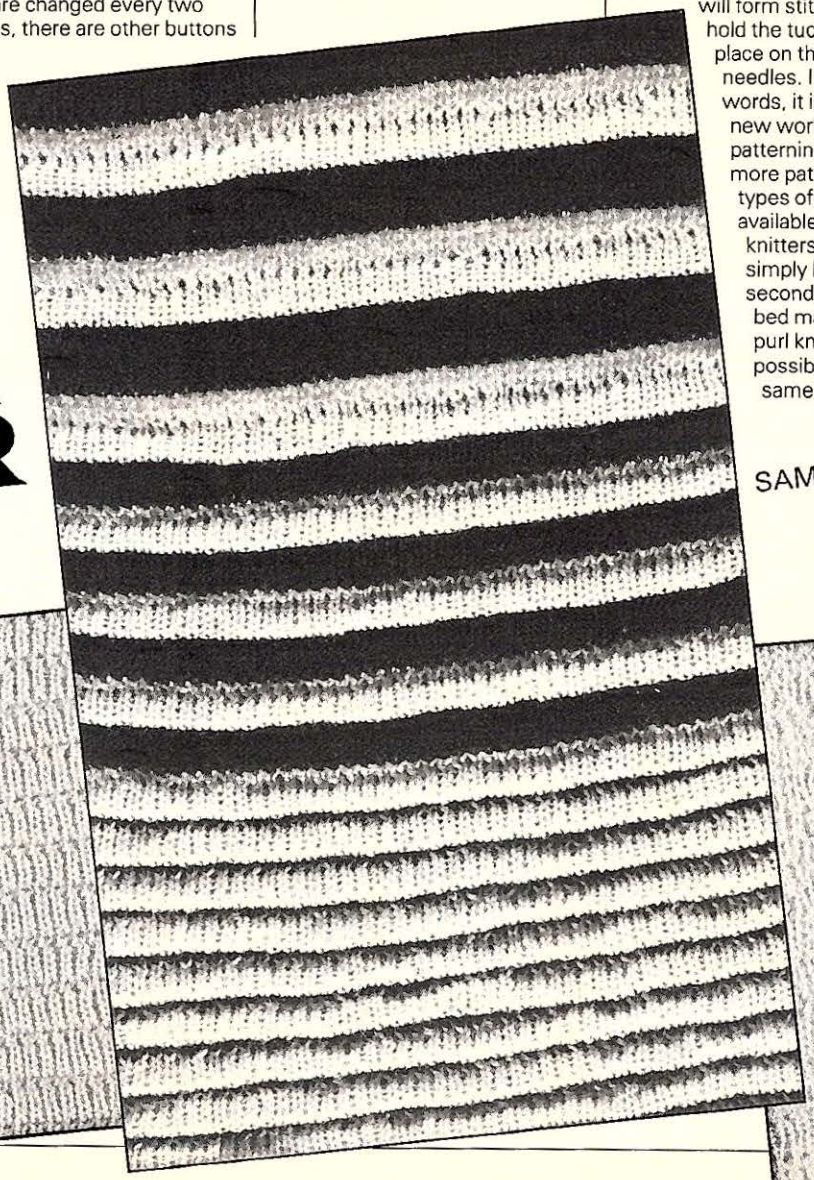
The same is true of almost all pattern knitting, from the most heavily textured designs to really delicate lace. Needles either knit, slip, or tuck. Even the simpler types, such as circular, or tubular, knitting is again a slip stitch. One bed slips while the opposite bed knits and vice versa. The finished effect is a knitted tube, but the basis is a slip stitch technique.

The first cousin of circular is Fisherman's rib. Here, one bed knits while the opposite one tucks and vice versa. The end product is a very elastic form of ribbing, with a surface interest all its own, which may in turn be further patterned by using the electronic selection available.

So you see, there is nothing difficult about patterned stitches and techniques. Once you have understood how the machine creates slip, tuck and knit stitches, the rest is just a progression of these, involving very little more than using the electronic pattern selection. This is also one of the reasons that Singer System machines have so few buttons and so on, for various stitch types, with the carriage buttons being almost identical for both beds. The four main ones, Slip, Tuck, Circular, and Knit, are capable of making all the patterns we require, either used singly or in combination. The remaining ones (needle return levers, jacquard, LiLi), are concerned more with needle selection than the actual knitting of stitches.

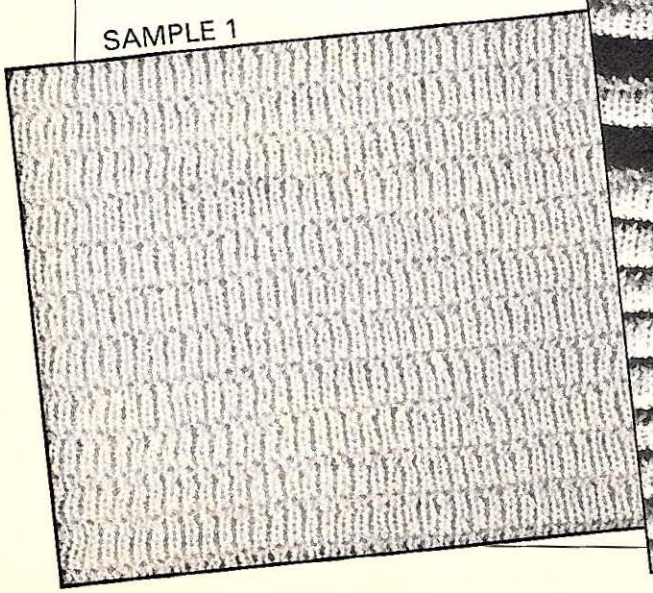
Now we start to look at the same stitch types again, but this time used as double bed knitting techniques. Many of the rules for knitting these stitches on single bed go out of the window as soon as you bring the second bed into operation. For example, the rule of not having two adjacent needles tucking. With double bed work, this no longer applies, as the needles on the opposite bed will form stitches which hold the tuck loops in place on the patterning needles. In other words, it is a whole new world of patterning, with far more patterns and types of design available to us as knitters. This is simply because the second, or front, bed makes knit and purl knitting possible within the same row.

100 Years of Innovation SINGER



SAMPLE 2

SAMPLE 1



DOUBLE BED SLIP PATTERNS

Now that we are going to use both beds of the machine, the range of patterns is expanded a thousand-fold. For these exercises, the front bed will be set to knit for most of the time and the back bed, with its electronic selection, will be creating the pattern.

Remember what a slip stitch is. It is where the patterning needle does not knit. The yarn passes in front of the needle hook and on to the next needle which will make a knit stitch. With single bed work, we saw how this created a float across the face of the work. Now that we have the front bed working and set to knit, the yarn that is not taken into the slip needle hook no longer forms a float, but is taken up by the opposite needle and is knitted, whilst the slip needle still retains it's original knitted stitch.

The best way to understand what is happening is to make a manual slip pattern on the machine, before we move on to electronic patterning.

Cast on in every needle rib, using 80 needles on both beds, using a yarn such as Bramwell Duomagic or Denys Brunton Duette, both of which are fairly thin acrylic yarns. Knit several rows with both carriages set to knit.

Now set the back carriage to slip, by pressing the O button. Make sure that all the other buttons on the back carriage are in neutral. Leave the front carriage set to knit and knit slowly from right to left. Watch what is happening to the needles on both beds. The front bed needles are all knitting, but the back bed needles do nothing at all. In other words, they are slipping.

Continue for six rows in total. You have knitted six rows on the front bed, but none at all on the back bed and the back bed needles are still holding their original stitches. If you continue to knit, you will end up with dropped stitches and probably jam the carriages after a very short time.

Set the back carriage to knit and knit four rows. Then set to slip again and knit six rows.

Repeat these four rows knit and six rows slip several more times, until you have knitted a sizable piece of fabric, and are happy that you understand what is happening on the machine. End with a four row knit section, and cast off.

When the fabric is removed from the machine, you will see that what you have knitted is a ridged pattern within the work. The ridges are formed by the front bed knitting the six rows, while the back bed holds stitches. The four row knit/knit section seals the ridges and holds them in place. What you have made is one of the very simplest double bed slip patterns, which is confusingly known as "Pin-Tuck". It is not a tuck stitch at all, but the name comes from the same term used in dressmaking, where woven fabric is stitched, or tucked, into ridges that look much like this fabric.

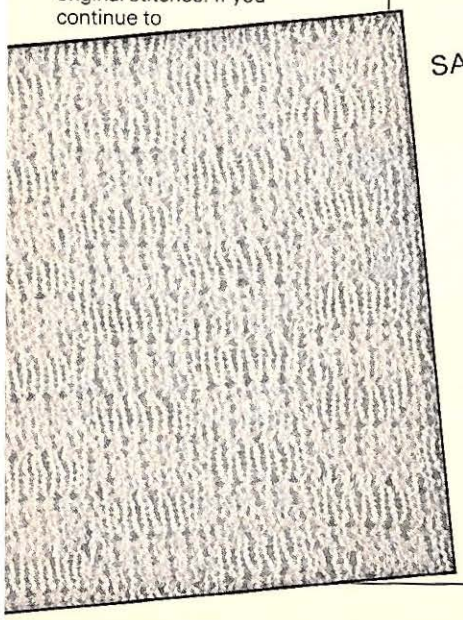
It is also interesting to notice that although it was the back bed needles which were used to create this pattern, the design actually shows on the front. This is true of many of the textured knits. The design will often show on the fabric face that is away from the patterning bed.

SAMPLE 1

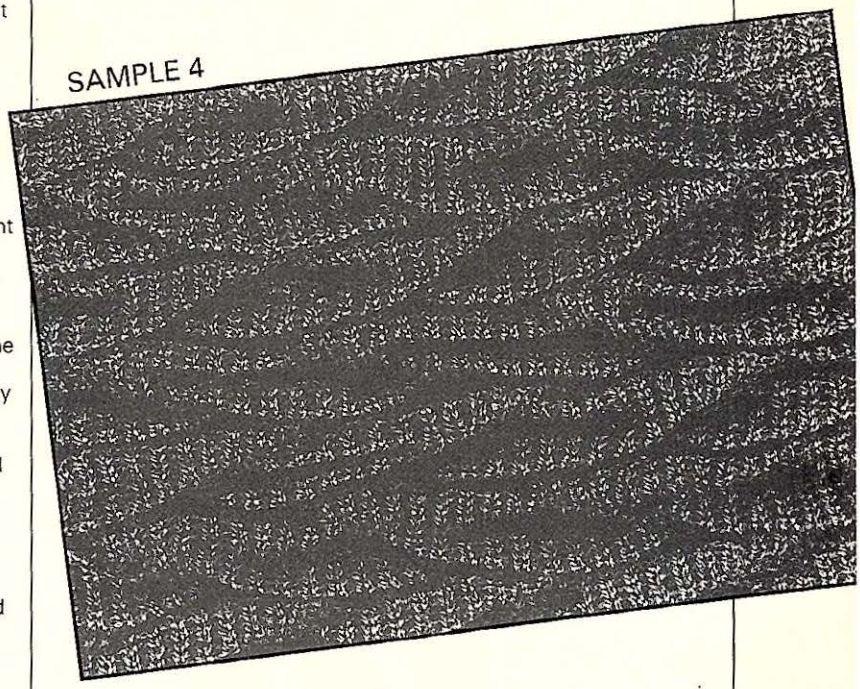
Now that we have seen how this very simple pattern is created, we can go on to fancy it up a bit. Try using different colour yarns for each pin-tuck six row section and always the same yarn for the four row knit/knit section and you create coloured stripe ridges.

Vary the number of knit/knit rows, e.g. two, four, six and so on. This will either make the pin-tuck closer together, or more widely spaced. You can also vary the number of rows knitted for the pin tuck itself, but if you want more rows knitted with the front bed needles alone, you may need to use a thinner yarn and/or pushing down wheels to help knit the stitches correctly.

SAMPLE 3



SAMPLE 4



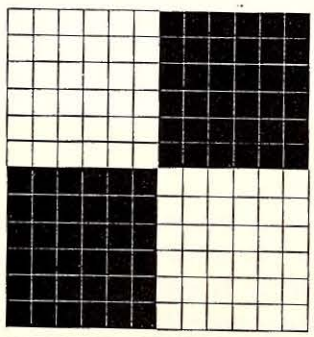
This type of patterning is often used instead of a hem for jacket edgings and cuffs.

SAMPLE 2

All double bed slip patterns are created in the way shown in this first sample, but instead of continually resetting the back bed, we can produce these patterns automatically by using the electronic patterning for the back bed. The following samples are all knitted by using O on the back bed and V on the front bed.

SAMPLE 3

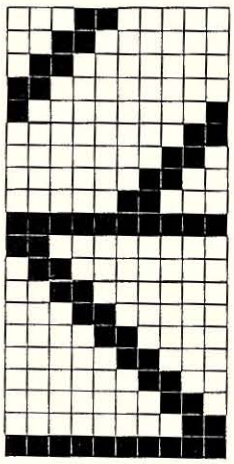
This is a variant of the simple pin-tuck, with short pin-tucks arranged in blocks, giving an overall bubbly effect. It is a very warm fabric, as the construction traps a lot of air. The pattern design is shown here and you will need to repeat it a number of times widthways to fit your pattern format.



Most double bed slip patterns are rather lavish on yarn, so you should allow twice as much yarn for a garment as you would for one of the same size in stocking stitch.

SAMPLE 4

This is yet another variant on double bed slip, but here the pin tucks are not arranged in definite blocks. The pattern has more in common with the single bed slip pattern shown in the first article, although the construction of the fabric is the same as for the one above.



Try experimenting with designs of your own, making the pattern in almost any shape you like. You do need to make sure that you programme all the back bed needles to knit periodically and remember to make sure that you do not have too many rows within the pin tuck area. Extra weight in knitting is often a help, as are edge claws and pushing down wheels.

Next time, we shall be looking more closely at double bed tuck patterns and their variations.

PICTURE KNITTING

Wendy Phillips

Butterflies AND *Daisies*

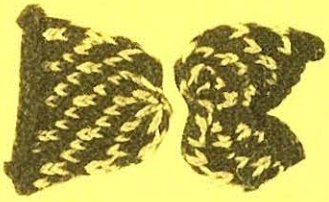
Large white daisies for me conjure up thoughts of warm summer meadows, the scent of freshly cut hay and the buzzing of busy insects. Hopefully this month's design will have the same effect on you!

The daisies are knitted as a large motif (approximate measurements when knitted in 4 ply yarn 35 cm × 20 cm or 14 ins × 8 ins). The centre of the large flower is Swiss darned in yellow and orange. The stem of the other flower is Swiss darned in green and the two opening buds are achieved with orange Swiss darning and white straight stitches. Instructions for the embroidery are shown on the chart. I deliberately reverse patterns which require an amount of hand stitching as the knitted picture will look the same as the chart and thus make following the embroidery instructions a lot easier.

Whilst the daisies look fine as they are, they will look quite stunning with the addition of a few butterflies and these are great fun to create. We tend to think of these beautiful insects as being very brightly coloured but when I began experimenting I was unable to get convincing results. It would have been sensible to consult my book of British butterflies before I started for I soon realised using authentic colours greatly improves the overall impression; if you can, I would suggest you refer to a book also.

For the patterned butterflies I used a small part of the leaf design. This pattern is reversed when knitting the second wing. The yellow butterfly has a block of six stitches Swiss darned at the top of each wing. I used a grey yarn to embroider the body and antennae. Wings can be firmly stitched down or left raised, this will make them look even more realistic. These butterflies are so quick and easy to make the more enthusiastic amongst you will probably want to try your hand at producing various named species!

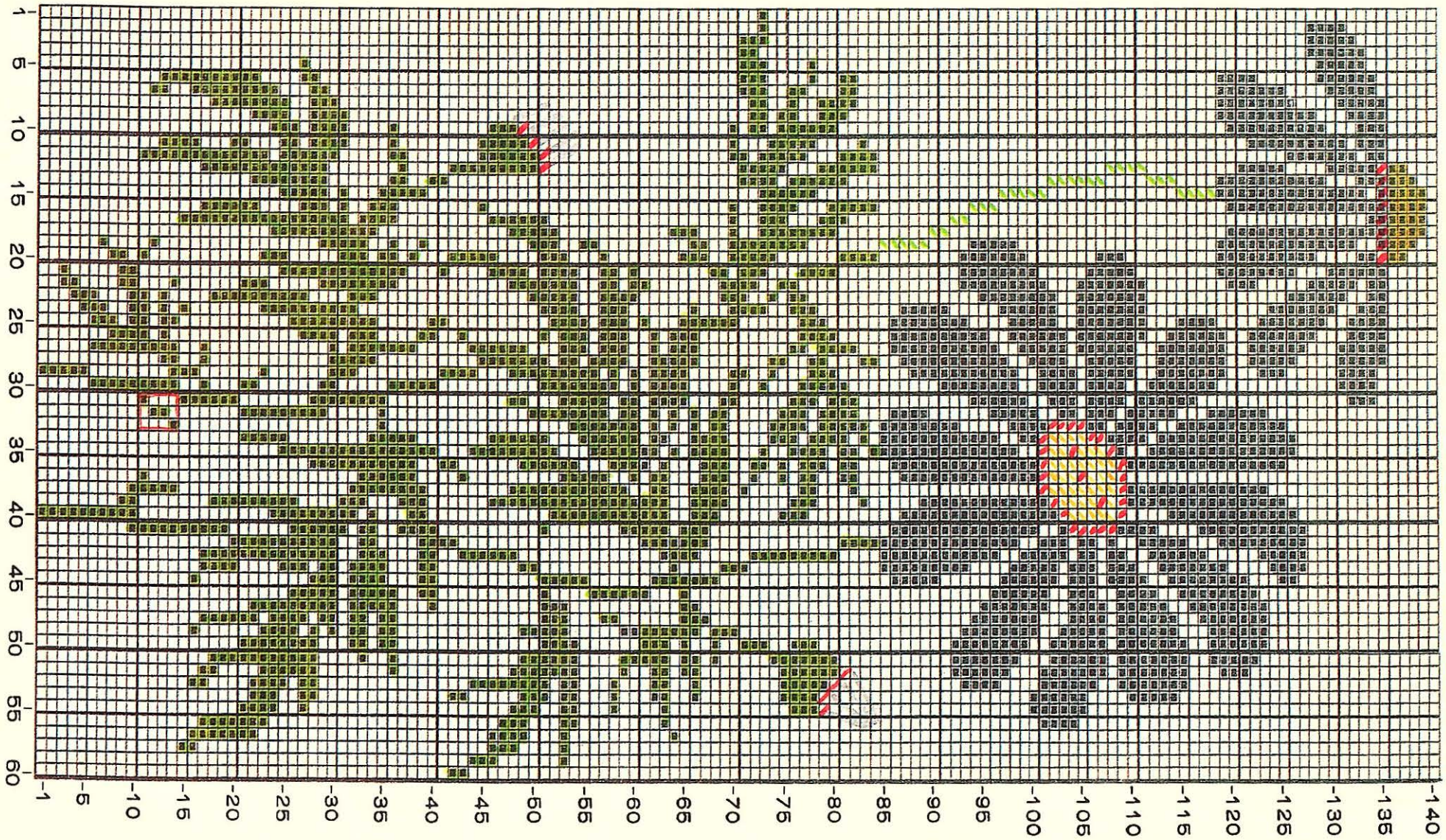
To knit butterfly push 16 needles to W.P. and cast on by hand. Using tension 6 knit 14 rows, (patterning if required). Remove stitches on to length of yarn and draw up.



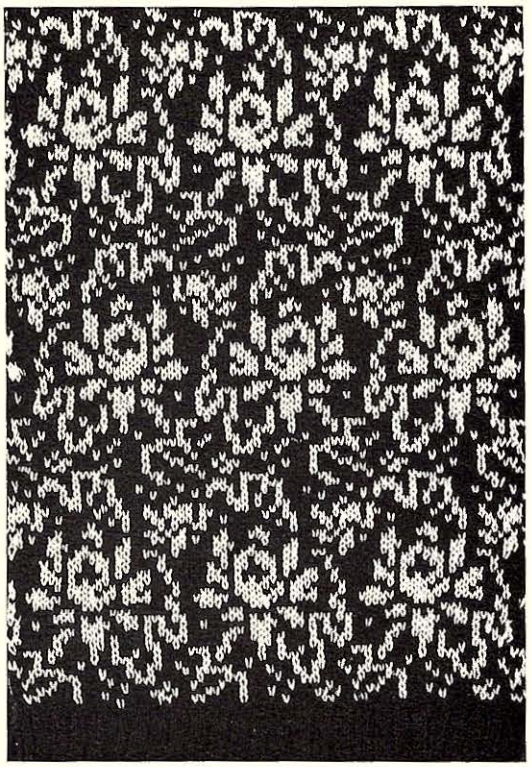
With running stitch, from centre of drawn up edge to centre of cast on edge, draw up tightly and secure. Repeat and stitch two wings together at centre.

Swiss darn in green. Swiss darn in yellow Swiss darn in orange

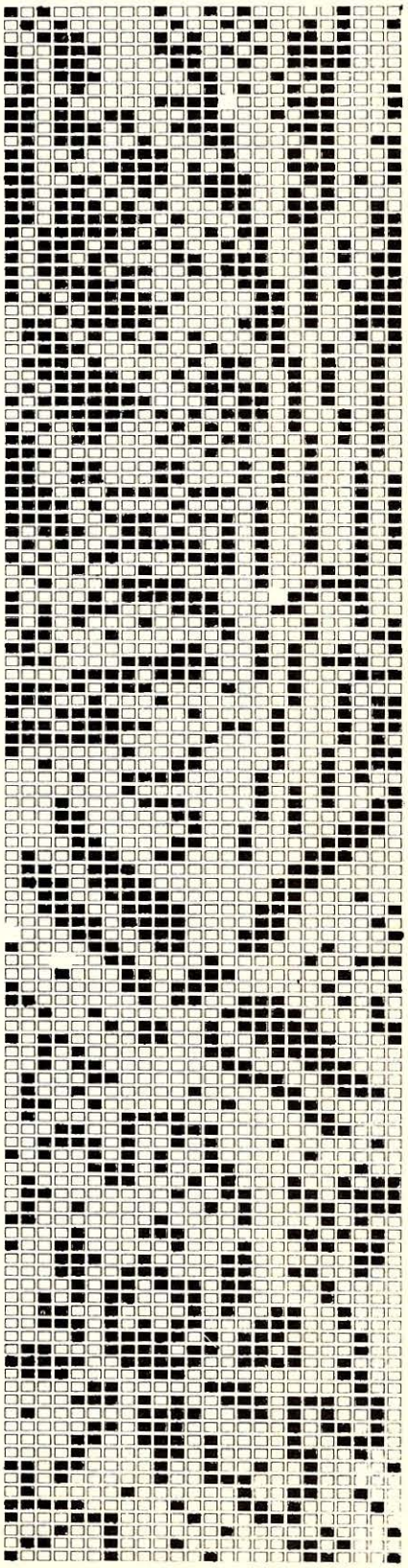
Straight stitch in white Repeat pattern in red box for butterfly wings.



RIS BISHOP *Inspirations*



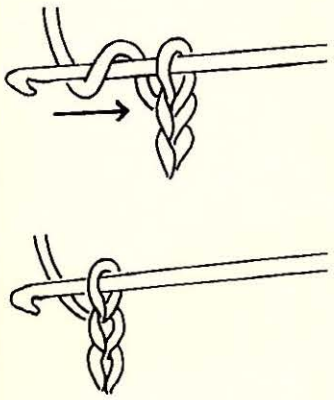
ELECTRONIC CHART



CROCHET BASICS

CHAIN (ch)
To work in chain, start with a loop on the hook then pass the hook under the yarn end from the left hand and pull it through the loop already on the hook. Continue in the same manner until the required number of chains have been made.

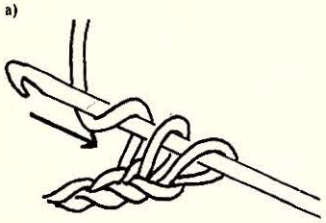
Chain



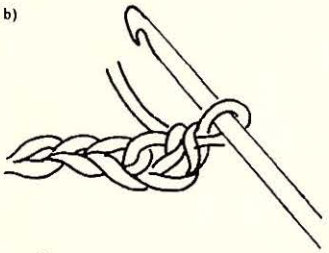
DOUBLE CROCHET (dc)
Work one chain at the start of the row and count this as the first stitch. Insert the hook into the next stitch, catch the yarn end and pull it through to the front of the work so that two loops are now on the hook. Take the yarn over the hook (a) and pull it through both loops to form one double crochet (b). This makes a good edging and (c) shows the effect of several double crochet stitches worked next to each other.

Double Crochet

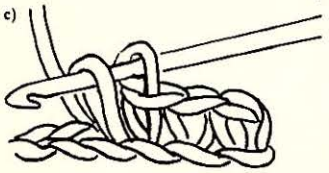
a)



b)



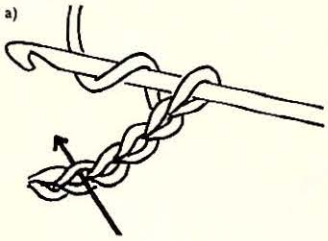
c)



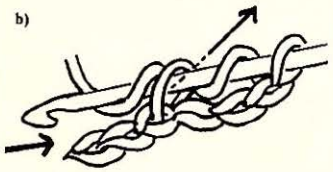
TREBLE (tr)
To start the first treble at the beginning of a row, 3 chains are required to give the correct height for the stitch. Take the yarn over the hook (a) BEFORE inserting the hook into the 5th chain. Take the yarn over the hook (b) and pull it through to the front through the first loop on the hook (3 loops are now on the hook). *Take the yarn over the hook and pull it through the first 2 loops (c). Repeat from * to leave one loop on the hook (d).

Treble

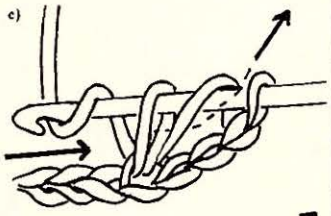
a)



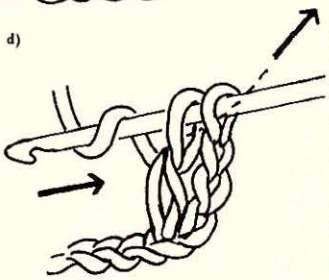
b)



c)



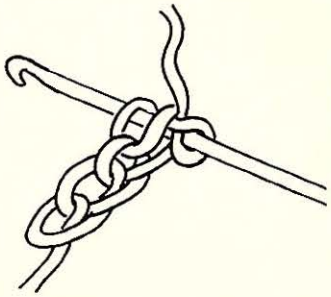
d)



DOUBLE TREBLE (dtr)
This is worked in a similar way to treble, this time starting with 4 chains to get the height. The yarn must be taken TWICE over the hook BEFORE inserting it through the 6th chain. Take the yarn over the hook and pull through to the right side (4 loops now on the hook).
*Take the yarn over the hook and pull through the first 2 loops on the hook. Repeat from * to leave one loop on the hook.

NOTE: For all crochet stitches described above, always pick up two loops of the stitch on the previous row (as shown below) unless the instructions specify otherwise.

FOR INSERTING CROCHET HOOK



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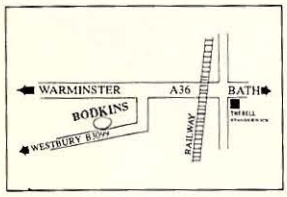

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PATTERN RATING
* Easy to knit.

MACHINES
This pattern is suitable for standard gauge machines.

MATERIALS
4-ply Acrylic.
BALLET DANCER
A small amount in Light Pink (MC), Cream (A), Deep Pink (B) and Grey (C).
Stuffing.
33 cm, 13 in wide trouser hanger.
Black felt.
Needle and cotton.
Glue.
51 cm, 20 in shirring elastic.
MONSTER
A small amount in Green (MC), Yellow (A) and Grey (B).
Stuffing.
33 cm, 13 in wide trouser hanger.
Black and yellow felt.
Needle and cotton.
Glue.
51 cm, 20 in shirring elastic.

YARN THICKNESS
This yarn is medium weight and knits as four ply.

TENSION
No tension square necessary (tension dial setting approximately 7).

ABBREVIATIONS
See page 4.

KNITTING NOTES
We used knit side of knitting as right side.
When shaping in HP, always take yarn round first inside N in HP to prevent a hole forming.

BALLET DANCER

BAG
Push 96 Ns to WP. Using MT and WY, cast on and K a few rows ending with carriage at right. Set RC at 000. Using MT−2 and MC, K 10 rows. Using MT−3, K 1 row. Using MT, K 10 rows. Make a hem by placing loops of first row worked in MC on to corresponding Ns. Unravel WY when work is completed. Using MT+1, K 1 row. Using MT, K 198 rows. Using A, K 60 rows. Using B, K 50 rows. Using A, K 50 rows. RC shows 380. Place a marker at each end. Using MT−2, K 10 rows. Using MT−3, K 1 row. Using MT−2, K 10 rows. Make a hem by placing loops of marked row on to corresponding Ns. Using MT+1, K 1 row. Cast off.

ARMS (KNIT 2)
Push 40 Ns to WP. Using MT and WY, cast on and K a few rows ending with carriage at right. Set RC at 000. Using A, K 30 rows. Place a marker at each end. K 40 rows. Break off yarn, leaving a long end. Using a tapestry needle, thread end of yarn through all sts and release from machine.

LEGS (KNIT 2)
Push 50 Ns to WP. Using MT and WY, cast on and K a few rows ending with carriage at right. Set RC at 000. Using MC, K 40 rows. Using A, K 60 rows. Break off yarn, leaving a long end. Using a tapestry needle, thread end of yarn through all sts and release from machine.

SKIRT (KNIT 2)
Push 192 Ns to WP. Using MT and WY, cast on and K a few rows ending with carriage at right. Set RC at 000. Using MC, K 10 rows. Transfer every alt st to adjacent N, leaving empty Ns in WP. K 10 rows. Make a hem by placing loops of first row worked in MC on to corresponding Ns. Unravel WY when work is completed. Using MT+1, K 1 row. Using MT, K 49 rows. Using WY, K a few rows and release from machine. Push 96 Ns to WP. With P side facing, replace sts on to Ns, placing 2 sts tog on to each N. Unravel WY. Using MT+1 and MC, K 1 row. Cast off.

LACES (KNIT 2)
Using MC, cast on 5 sts by hand. Set RC at 000. Using MT−2, cont in circular cord knitting. K 300 rows. Cast off.

HAIR RIBBONS (KNIT 2)
Using B, cast on 5 sts by hand. Set RC at 000. Using MT−2, cont in circular cord knitting. K 200 rows. Cast off.

HOOK COVER
Using B, cast on 5 sts by hand. Set RC at 000. Using MT−2, cont in circular cord knitting. K 70 rows. Cast off.

MAKING UP
Press skirt, if necessary. With right sides tog, fold bag along centre of B to form top of head. Join side seams of A and B to form head, leaving hem open on inside. With right sides tog, fold MC in half and join side seams, leaving hem open on inside. Turn to right side. Using 2 strands of MC tog, thread gathering sts through top edge of each piece of skirt. Pull up gathers to width of bag. Join side seams of skirt. Measure 7.5 cm, 3 in down from top edge of lower hem and cont line around back, mark measurement with pins and sew on skirt following this line, matching skirt seams to bag seams. Thread shirring elastic through hems and secure. Catch down hem edges. Thread lengths of matching yarn through open loops of first row of arms and legs. Sew a line of gathering sts between markers on arms and between MC and A on legs. Pull up hand sts and secure, then join seam. Stuff. Draw up sts at top of arm and secure. Pull up gathering sts and secure. Sew to bag. Pull up foot sts and secure, then join seam. Stuff. Draw up sts at top of leg and secure. Pull up gathering sts and secure. Sew to lower edge of bag 5 cm, 2 in in from outside edge. Tie laces in a bow around ankles. Wrap B 30 times around a 23 cm, 9 in book or piece of card. Tie and secure at one end. Sew to one side of head. Repeat for other side. Cut loops and divide evenly into three and plait. Trim ends and tie on ribbons. Cut out eyes in black felt using template. Glue to face. Using 2 strands of B, embroider mouth using back-stitch. Using C, embroider eyelashes. Insert hanger into top of bag. Slip hook cover over hook. Using a needle and matching cotton, sew to bag with small sts.

MONSTER

BAG
Push 96 Ns to WP. Using MT and WY, cast on and K a few rows ending with carriage at right. Set RC at 000. Using MT−2 and A, K 10 rows. Using MT−3, K 1 row. Using MT, K 10 rows. Make a hem by placing loops of first row worked in A on to corresponding Ns. Unravel WY when work is completed. Using MT+1, K 1 row. Using MT and MC, K 258 rows. Using B, K 50 rows. Using MC, K 50 rows. RC shows 380. Using MT−2 and A, K 10 rows. Using MT−3, K 1 row. Using MT−2, K 10 rows. Make a hem by placing loops of first row worked in A on to corresponding Ns. Using MT+1, K 1 row. Cast off.

ARMS (KNIT 2)
Push 40 Ns to WP. Using MT and WY, cast on and K a few rows ending with carriage at right. Set RC at 000. Using A, K 30 rows. Using MC, K 40 rows. Break off yarn, leaving a long end. Using a tapestry needle, thread end of yarn through all sts and release from machine.

LEGS (KNIT 2)
Push 50 Ns to WP. Using MT and WY, cast on and K a few rows ending with carriage at right. Set RC at 000. Cont in stripes of 10 rows MC and 10 rows A, K 100 rows. Break off yarn, leaving a long end. Using a tapestry needle, thread end of yarn through all sts and release from machine.

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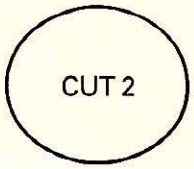
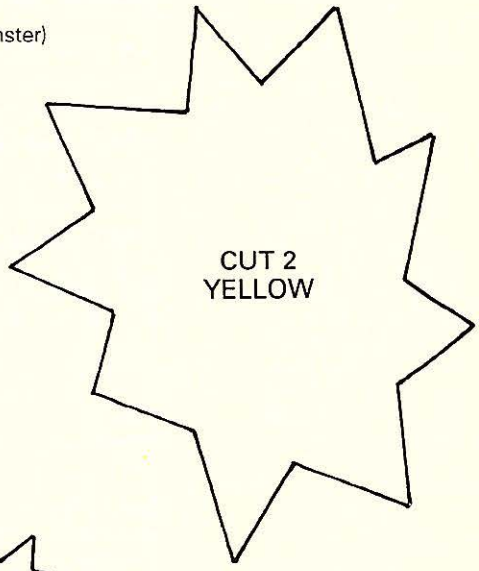
TEMPLATES

Eyes (Ballet Dancer)



Eyes (Monster)



Tidy bags serve a double purpose in a child's bedroom, they are useful and decorative. Ours have character too – a ballet dancer for a girl or imaginary monster for a boy. If there are no children in your family, knit them for a bazaar or charity stall.

TEETH (KNIT 5)

Using B, cast on 13 sts by hand. Set RC at 000. Using MT, K 2 rows. Push 1 N at opposite end to carriage at HP on next 12 rows. Push 1 inside N at opposite end to carriage from HP to UWP on next 12 rows. K 2 rows. Make a hem by placing sts from cast on edge on to corresponding Ns. Cast off.

HOOK COVER

Work as for hook cover of ballet dancer.

MAKING UP

With right sides tog, fold bag along centre of B to form top of head. Join side seams of MC, A and B to form head, leaving hem open on inside. With right sides tog, fold rem of bag in half and join side seams, leaving hem open on inside. Turn to right side. Thread shirring elastic through hems and secure. Catch down hem edges. Thread lengths of matching yarn through open loops of first row of arms and legs. Sew a line of gathering sts between A and MC on arms and 40 rows up on legs. Pull up hand sts and secure, then join seam. Stuff. Draw up sts at top of arm and secure. Pull up gathering sts and secure. Sew to bag. Pull up foot sts and secure, then join seam. Stuff. Draw up sts at top of leg and secure. Pull up gathering sts and secure. Sew to lower edge of bag 5 cm, 2 in in from outside edge. Sew on teeth, 3 on top and 2 on bottom of opening. Cut out eyes in yellow and black felt using templates. Glue to face. Insert hanger into top of bag. Slip hook cover over hook. Using a needle and matching cotton, sew to bag with small sts.

These bags cen be used for socks, hankies, hair ribbons and so on and the colours could be varied to match the child's bedroom.

QUESTION TIME

Before I answer your questions this time, I would like to tell you of a couple of points that have arisen recently about machine maintenance.

Pat Coulston

Firstly I had a 'phone call from a very new knitter who complained she was getting loops at the end of her knitting and dropped stitches along the row all the time.

I asked her to look under the sinker plate, to see whether all the brushes and plastic gears were spinning freely. She reported that she had already removed, cleaned and returned them as she had caught some wool under one of them. Puzzled, I asked her to bring in both the carriage and the sinker plate to class. This she did and the problem(s) were solved. She had removed the brushes, but, both at once, instead of one at a time. When she came to put them back, they were both put back upside down. Moral – only ever remove one at a time so that you can see which way they have to be returned. Do make sure too, especially on some of the brushes that have washers (plastic coverings), that they go back in the right order and that the screw is done up IN THE CENTRE of the washer.

In addition to the above problem, I discovered another. Looking beneath the carriage, I noticed that there was a machine needle caught and lying flat across the magnets. You may not notice this, as there is always a clearance between these magnets and the needles, but this obstruction can just touch the needles and cause slight grating. Get into a jam with, for example, a knot in the yarn, bad knitting and so on and you will be in real trouble. So every time you return the carriage to the machine, tip it up first to check that nothing metallic (pins and needles are great offenders, not to mention the double ended bodkin) has been drawn to these magnets.

Now a note for Brother owners. I hate to have to admit it, but I had a disaster the other week at a class. I must have done something stupid which caused a jam and I turned the knob to "Carriage Release" and removed the carriage. I got the yarn free and the needles went back to where I wanted them, returned the carriage and went across. *I had forgotten to turn the carriage release back to N.* Consequently, the carriage started to knit, then slid off and over the needles. This caused a needle to bend to an angle at which I had never seen a needle before! It looked like half a letter T. The needle was so bent that I knew I would not be able to remove it in the usual way, so I took my heavy pliers (the ones with which I behead the Passap/Pfaff needles when they get damaged) and cut off the top of the needle, below the bend. I had to replace four needles in all after that disaster. The carriage release is a great help at times, but must be treated correctly. Put it back to N before returning the carriage to the rail, or immediately after you return it to the rail.

One more "accident" that happened when I was using the Brother cast-off linker. I was getting a dropped stitch in the same place, every time I used it. When this happens, the first place I look for trouble is at the sinker posts. If one of these has become bent, the linker cannot work properly and will not be able to link off the stitch close to it, hence it drops. But this time my posts were all standing up as straight as soldiers on parade. I checked the needles, they all seemed undamaged. Still the stitch continued to drop in the same area. I checked the needles more thoroughly and discovered that the very tip of the latch of a needle was sheered off. I could hardly see it, but it was enough to cause problems.

Well that's enough of mechanical problems, let's have some questions.

Q "I knitted a stocking stitch garment the other day with dropped shoulders and no armhole shaping. I finished the front, back and neckband and joined both shoulders. I wanted the sleeves to be semi-full, with the ease taken in at the wrist. I didn't want to take the time to work this out with my tension swatch (this had 30 stitches and 44 rows to 10 centimetres). The width I required across the top of the sleeve was 44 centimetres altogether, so I marked 22 centimetres on the front and 22 centimetres on the back of the garment, which is where the sleeve was to fit in. I held the jumper up to the machine, without stretching the work (that is, between the two markers) and picked up the 'stitches' within this area. I cast on and knitted the sleeve downwards, decreasing one stitch at both ends, every 20 rows and again, I am afraid, guessed the length. On completion, the top of the sleeve was not 44 centimetres but about 40 centimetres. Why was this?"

A *"Unfortunately, whilst you can use this 'guestimating' method for the neckband and certain staple double bed fabrics, it is not suitable for stocking stitch.*

Imagine this front and back with markers 22 centimetres down, indicating the armholes (top of sleeve). Hold up this measured piece of work to the machine, neither stretching nor easing and you find you appear to need about 120 stitches. But when you cast on and knit the sleeve, you find that when the work is removed from the machine, the stitches 'shrink' and in so doing, the depth of the armhole decreases. I have recently done this myself and like you was very puzzled as to why my armhole was not the depth I had measured.

I am afraid that when working in stocking stitch, it is 'back to the drawing board'; you must start the sleeve at the top (if you wish to knit downwards) with the correct number of stitches.

Your swatch was 30 stitches to 10 centimetres. This means three stitches to one centimetre.

Multiply 44 by 3 which gives 132 stitches. Cast on 132 stitches and knit downwards decreasing, as you wished, every 20 rows; remove the work on WY at the bottom. Make a note of the number of needles *so that when you have to return these stitches to the cuff you know how many you need to decrease evenly across the work.*

Whilst thinking about the tension swatch, why not calculate the rows? *It's much easier than guessing!*

40 rows = 10 cms therefore 4 rows = 1 cm.

The length you want is 46 cms. 46 × 4 = 184 rows. That wasn't difficult, was it?!"

Q "This is not a question, but a report on the solution to my problem. I have a Passap 6000 and when knitting a jacquard pattern with black and white yarns I was having 'mis-patterning'. Every now and then there would be a rogue stitch, that is, black when it should be white and vice versa. It did not appear to be caused by a needle or pusher, because it was not happening in a regular line – just spasmodically.

I removed *every* front bed pusher, putting them in a bowl of the correct surgical spirit oil solution that Passap recommend, rubbed clean *each* pusher and very lightly oiled each one, returned them and, hey presto, knitted another 'back' with no problems. Was I relieved – I thought it was a fault in the console!"

Q "I have purchased a super 'Cone Winder' and have the couple of plastic 'hats' that are provided. I have heard that the empty cardboard cones can be used instead – is this true?"

A *"They can indeed. Cut a cone down so that it has a diameter of five centimetres. This now fits exactly on to the cone winder. Pop the end of the yarn beneath this cone, threading it through the little arm as usual and away you go. I cut mine with a special retractable knife, but* **do be careful** *how you cut, so that the knife does not slip towards you and you land up in the Accident Department. That would be false economy!"*

Q "I have seen some raglan sleeve garments that have fancy shaping. Instead of regular shaping at the armhole edge, the decreased stitches seem to be bolder and less frequent. How is this done please?"

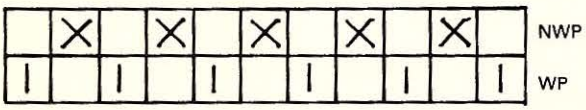
A *To do this easily, you really need the 7×1 transfer tool.*

a) Bring out five prongs of the tool, take the last five stitches and place them two stitches in. Return the two empty needles to NWP (this is like K3, K2 tog. K2 tog.) and then knit four rows.

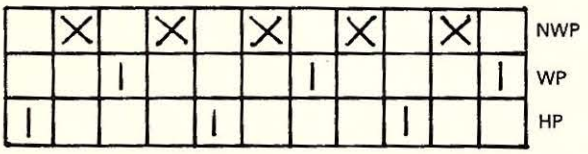
b) Bring out the seven prongs of the tool and take the last seven stitches three stitches in; return

Q "I can do the weaving method cast-on in stocking stitch, but can this method be used for 1×1 and 2×1 double (single bed) rib?"

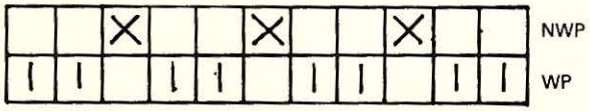
A *"Certainly it is possible and here's how.*
1×1 rib:-
Bring alternate needles to WP.



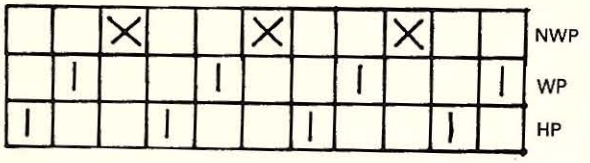
Bring alternate needles in WP to HP. With weaving brushes in position and Silver Reed or Knitmaster side levers towards you (0) MT, thread up the yarn in the usual way, but lay the yarn ON TOP of the needles, knit one row, continue to knit.



2×1 rib:-
Bring needles required to WP and take back every third needle.



Bring the first of every pair of working needles to HP.



With carriages set as above, lay the yarn on top of needles as for 1×1 rib and continue to knit. You can see it is quick and easy.

the three empty needles to NWP, (as in, K4, K2 tog three times) and knit six rows.

This is a quick way of doing raglans and most attractive. You will knit the same number of rows in all as when decreasing every alternate row, you just have to be careful to match all sides exactly and end neatly at the top."

Q "When sewing up a garment made in Hobby yarn, I find difficulty using it because the little slubs won't pull through the work easily. I know I can use matching Silky, but do not always have the right colour."

A *"Until recently, I used to steam press Hobby yarn for sewing up, pulling it lengthways as I steamed. That made it better but not really good enough. Then someone suggested trying to manually separate the little "knops", thinking them down. Again, an improvement of a sort. However, to date, the best method I have tried is to spray the lengths of yarn with silicone spray. Lay the yarn on a sheet or similar (you do NOT want this spray to go on the carpet, it makes it slippery!) and spray it fairly well. You can now use the yarn for sewing up and have no further problems with it. Wonderful!"*

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13 MAN'S CHECKED FAIR ISLE SWEATER

PATTERN RATING

** Fairly easy for knitters with some experience.

MACHINES

This pattern is suitable for standard gauge punchcard or electronic machines with or without a ribber.

MATERIALS

Bonnie's Sable Crêpe.
1 [1, 1, 1, 1, 1, 1] × 500g cone in Brown (MC).
1 [1, 1, 1, 1, 1, 1] × 500g cone in Rust (A).
1 [1, 1, 1, 1, 1, 1] × 500g cone in Sage Green (B).
GARMENT WEIGHT
Finished garment in fifth size weighs 525g.

The fibre content of this yarn is 100% Acrylic. For further information about this yarn, please write to Bonnie's Wools, 1273 Bristol Road South, Northfield, Birmingham B31 2SP.

YARN THICKNESS

This yarn is medium weight and knits as four ply.

MEASUREMENTS

To fit chest 87 [92, 97, 102, 107, 112, 117] cm, 34 [36, 38, 40, 42, 44, 46] in.
Actual size 99 [104, 109, 115, 119, 124, 129] cm, 39 [41, 43, 45¼, 47, 48¾, 50¾] in.
Length to shoulder 66.5 [66.5, 67.5, 67.5, 68, 68, 68] cm, 26¼ [26¼, 26½, 26½, 26¾, 26¾, 26¾] in.
Sleeve seam 52.5 cm, 20¾ in.

Instructions are written for the smallest size, larger sizes follow in square brackets. If only one figure is given, it applies to all sizes.

TENSION

30 stitches and 35 rows to 10 cm, 4 in measured over Fair Isle pattern (tension dial setting approximately 8).
30 stitches and 46 rows to 10 cm, 4 in measured over stocking stitch stripes on MT−2 (tension dial setting approximately 6).

For perfect results, please check your tension carefully.

ABBREVIATIONS

See page 4.

KNITTING NOTES

We used knit side of knitting as right side of garment.
Punch card, as shown, before starting to knit. Fill in pattern card, using punchcard as a guide, before starting to knit.
Knit two colour Fair Isle rows with first colour given in back feeder 1/A to knit background and second colour given in front feeder 2/B to knit contrast pattern.
FAIR ISLE AND STRIPE PATTERN
BACK AND FRONT
Release card and cont in Fair Isle. Using MT, K 22 rows MC/A. Lock card on first row. Cont in st st. Using MT−2, cont in stripes of 2 rows B and 2 rows MC, K 22 rows. Release card and cont in Fair Isle. Using MT, cont in MC/A.
SLEEVES
Release card and cont in Fair Isle. Using MT, K 160 rows MC/A. Remove card. Cont in st st. Using MT−2, cont in stripes of 2 rows B and 2 rows MC, K 24 rows.

BACK

MACHINES WITH RIBBER
With ribber in position and carriage at right, set machine for 1×1 rib. Push 75 [79, 83, 87, 90, 94, 98] Ns at left and right of centre 0 to WP. 150 [158, 166, 174, 180, 188, 196] Ns. * Push corresponding Ns on ribber to WP. Arrange Ns for 1×1 rib. Using B, cast on and K 3 tubular rows. Carriage is at right. Set carriage for 1×1 rib knitting. Set RC at 000. Using MT−5/MT−5 and MC, K 36 rows. Transfer sts for st st *.
MACHINES WITHOUT RIBBER
Push 75 [79, 82, 87, 90, 94, 97] Ns at left and 74 [79, 82, 86, 89, 94, 97] Ns at right of centre 0 to WP. 149 [158, 164, 173, 179, 188, 194] Ns. * Push every 3rd N back to NWP. Using MT and WY, cast on and K a few rows ending with carriage at left. Set RC at 000. Using MT−3 and MC, K 34 rows. Using B, K 3 rows. Using MC, K 34 rows. Push Ns from NWP to WP and make a hem by placing loops of first row worked in MC evenly along the row. Unravel WY when work is completed *.
1st, 4th and 5th SIZES
Inc 1 st at right edge.
3rd AND 7th SIZES
Inc 1 st at each end.
ALL SIZES
150 [158, 166, 174, 180, 188, 196] sts.
ALL MACHINES
Insert card and lock on first row. Take carriage across twice without knitting. Set RC at 000. Cont in Fair Isle and stripe patt. K 124 rows. Work measures 40.5 cm, 16 in.
SHAPE ARMHOLES
Cast off 15 sts at beg of next 2 rows. 120 [128, 136, 144, 150, 158, 166] sts **. K 88 [88, 92, 92, 94, 94, 94] rows. RC shows 214 [214, 218, 218, 220, 220, 220] and work measures 66.5 [66.5, 67.5, 67.5, 68, 68, 68] cm, 26¼ [26¼, 26½, 26½, 26¾, 26¾, 26¾] in. Place markers between sts 24 and 25 [25 and 26, 26 and 27, 27 and 28, 27 and 28, 28 and 29, 28 and 29] at left and right of centre 0. Cast off.

FRONT

Work as for back to **. K 58 [58, 62, 62, 64, 64, 64] rows. 30 rows less have been worked to shoulder than on back.
SHAPE NECK
Note patt row on card. Using a length of MC, cast off centre 24 [26, 28, 30, 30, 32, 32] sts. Using nylon cord, K 48 [51, 54, 57, 60, 63, 67] sts at left by hand taking Ns down to NWP. Cont on rem sts for first side. Dec 1 st at neck edge of every row until 36 [39, 42, 45, 48, 51, 55] sts rem. K 18 rows. Cast off. With carriage at right, unravel nylon cord over rem Ns bringing Ns back to WP. Lock card on number previously noted. Take carriage to left without knitting. Release card and cont in Fair Isle patt. Finish to correspond with first side, reversing shapings.

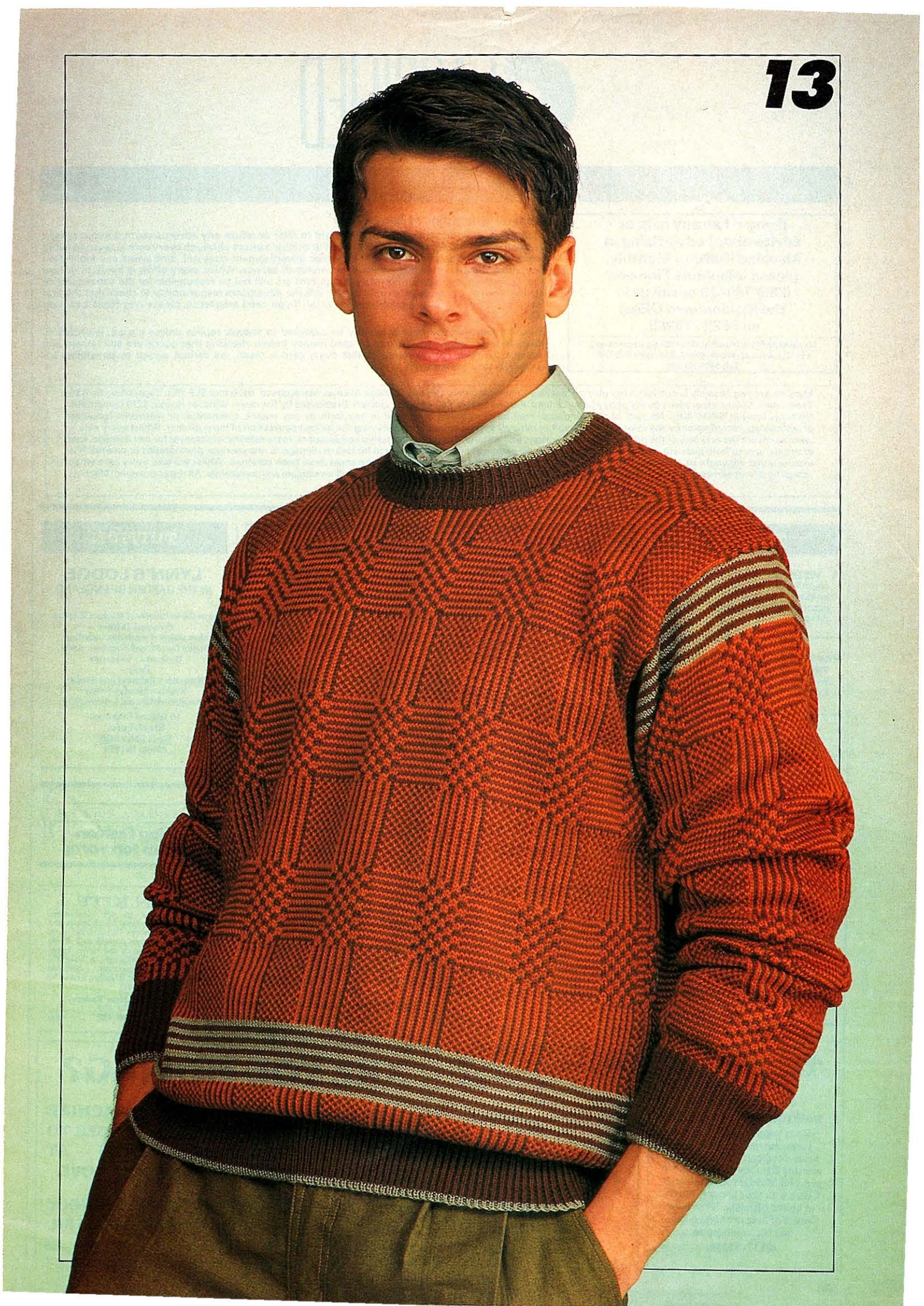
SLEEVES

MACHINES WITH RIBBER
With ribber in position and carriage at right, set machine for 1×1 rib. Push 42 [42, 45, 45, 47, 47, 47] Ns at left and right of centre 0 to WP. 84 [84, 90, 90, 94, 94, 94] Ns. Work as for back from * to *.
MACHINES WITHOUT RIBBER
Push 42 [42, 45, 45, 46, 46, 46] Ns at left and 41 [41, 44, 44, 46, 46, 46] Ns at right of centre 0 to WP. 83 [83, 89, 89, 92, 92, 92] Ns. Work as for back from * to *.
1st, 2nd, 3rd AND 4th SIZES
Inc 1 st at right edge.
5th, 6th and 7th SIZES
Inc 1 st at each end.
ALL SIZES
84 [84, 90, 90, 94, 94, 94] sts.
ALL MACHINES
Insert card and lock on 17th row. Take carriage across twice without knitting. Set RC at 000. Cont in Fair Isle and stripe patt. K 3 rows. Shape sides by inc 1 st at each end of next and every foll 4th row until there are 132 [132, 138, 138, 142, 142, 142] sts, then on every foll 5th row until there are 156 [156, 162, 162, 166, 166, 166] sts. K 4 rows. RC shows 160 and work measures 52.5 cm, 20¾ in. Place marker at each end. K 24 rows. Cast off.

NECKBAND

Join right shoulder seam.
MACHINES WITH RIBBER
With ribber in position and carriage at right, set machine for 1×1 rib. Using B, cast on 126 [130, 134, 138, 138, 142, 142] sts in 1×1 rib. K 3 tubular rows. Carriage is at right. Set carriage for 1×1 rib knitting. Set RC at 000. Using MT−6/MT−6 and MC, K 4 rows. Using MT−5/MT−5, K 4 rows. Using MT−4/MT−4, K 6 rows. Transfer sts for st st.
MACHINES WITHOUT RIBBER
Push 125 [131, 134, 137, 137, 143, 143] Ns to WP. Push every 3rd N back to NWP. Using MT and WY, cast on and K a few rows ending with carriage at left. Set RC at 000. Using MT−2 and MC, K 7 rows. Using MT−3, K 6 rows. Using B, K 3 rows. Using MC, K 6 rows. Using MT−2, K 7 rows. Push Ns from NWP to WP and make a hem by placing loops of first row worked in MC evenly along the row. Unravel WY when work is completed.
1st, 4th AND 5th SIZES
Inc 1 st.
2nd, 6th AND 7th SIZES
Dec 1 st.
ALL SIZES
126 [130, 134, 138, 138, 142, 142]. K 1 row.
ALL MACHINES
With K side facing, pick up 78 [80, 82, 84, 84, 86, 86] sts around front neck and 48 [50, 52, 54, 54, 56,

Shirt: MARTINIQUE. Trousers: EMPIRE



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◀86

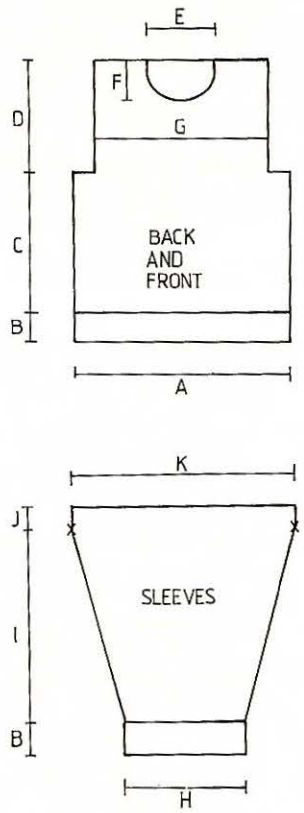
56] sts across back neck and place on to Ns. Using MT–2, K 2 rows. Using MT, K 1 row. Using WY, K a few rows and release from machine.

PRESSING

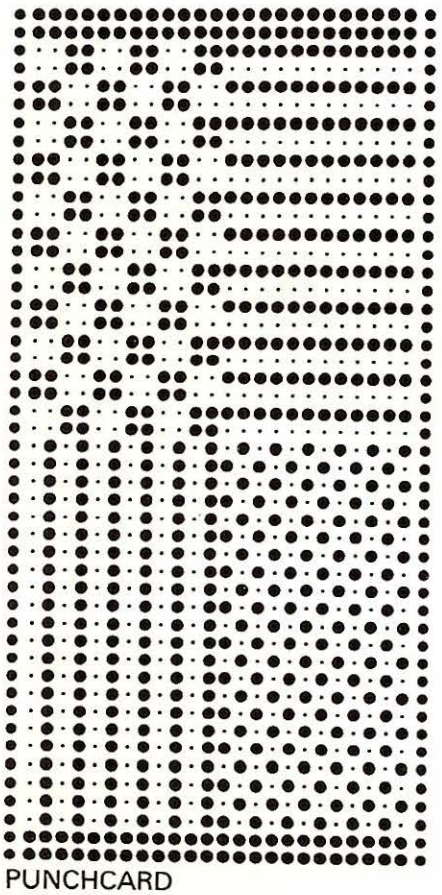
With wrong side facing, pin out all pieces to measurements given. Press carefully following instructions on cone band.

MAKING UP

Join left shoulder and neckband seam. Set in sleeves, sewing rows above markers to cast off sts at armholes. Join side and sleeve seams. Pin st st rows of neckband into position and, unravelling WY as required, backstitch through open loops of last row worked in MC.



A = 50 [52.5, 55, 58, 60, 62.5, 65] CM
B = 7 CM
C = 33.5 CM
D = 26 [26, 27, 27, 27.5, 27.5, 27.5] CM
E = 16 [16.5, 17, 18, 18, 18.5, 18.5] CM
F = 8.5 CM
G = 40 [42.5, 45, 48, 50, 52.5, 55] CM
H = 28 [28, 30, 30, 31, 31, 31] CM
I = 45.5 CM
J = 5 CM
K = 52 [52, 54, 54, 55, 55, 55] CM



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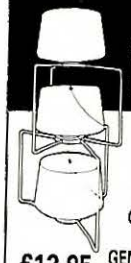

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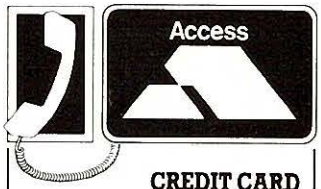

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YARN GUIDE

These are the yarns we have used for our patterns this month. If you want to use a different yarn and, especially for readers overseas who may not be able to buy the originals, the yarns are shown actual size so that you can compare your substitute yarn with the original. If you need to use a different yarn here are a few tips.

Firstly, your garment is likely to be more successful if you use a very similar yarn so look for slubbed cotton for slubbed cotton, acrylic for acrylic, wool for wool and so on. A change of fibre is perfectly possible but requires even more care in checking tension, quantity and, above all, suitability in the resulting 'feel' and 'hang' of the knitted fabric.

To compare yarns, hold the proposed substitute over the original and stretch it out until it is just taut, not pulled tightly. A good match should fit the original very closely.

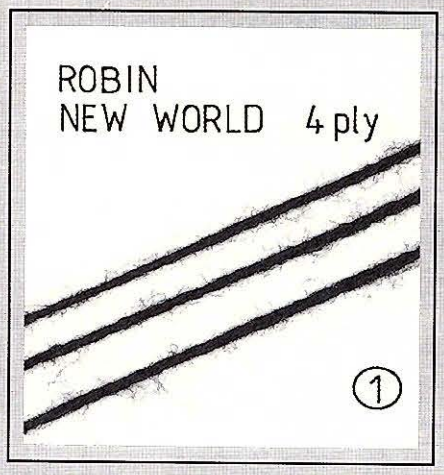
Now that you have a suitable yarn, how much do you buy? Whenever possible buy the yarn by length rather than weight as different fibres and treatments can vary the weight of yarns a great deal. A 500 gram cone of airy acrylic would have many more metres or yards of yarn on it than a 500 gram cone of much denser cotton.

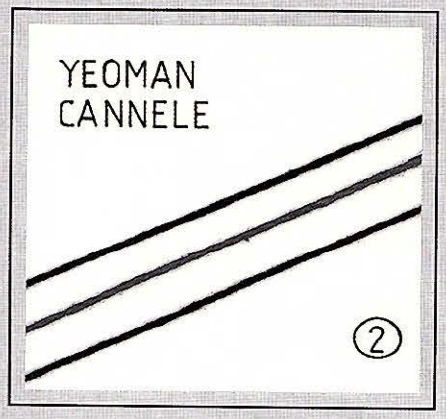
After matching the tension, the garments in the original and substitute yarns would have much the same number of stitches knitted throughout and therefore need much the same yarn length. When you cannot discover the length on the cone it is best to err on the generous side whilst using your previous experience to decide how many cones you would expect the garment to take.

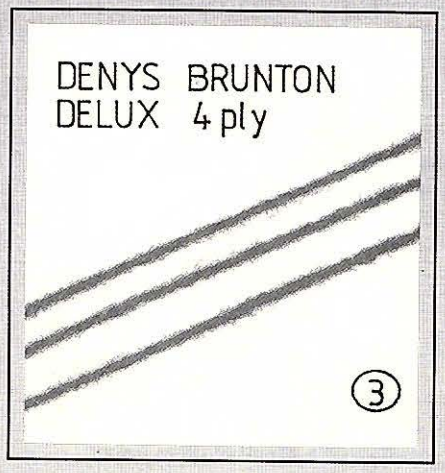
It is possible to work out the length required for a garment by measuring the length used for a tension square and calculating the total area of the garment from the diagram but I think you would need to be addicted to mathematics to find this worthwhile. However, those addicted to computers would probably enjoy the exercise.

Having bought your yarn, experiment with it until you have matched the original tension. To achieve the best 'handle' it may sometimes be necessary to vary the number of stitches or rows a little. This is no problem if you are using a charting device but will require extra calculation if you want to follow the written pattern where the numbers stated for rows and stitches will not now apply.

If all this sounds like too much trouble, take care. You could be lucky and knit a perfect garment in the first yarn that comes to hand but you could also be badly disappointed. Time is precious to all of us so it is worth 'wasting' a little to avoid wasting a lot. You will be rewarded by a successful result.







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